

Guitar Mode ENCYCLOPEDIA

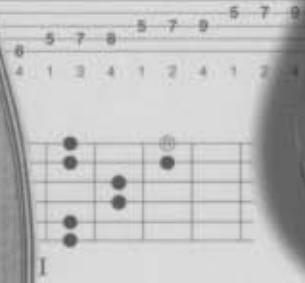
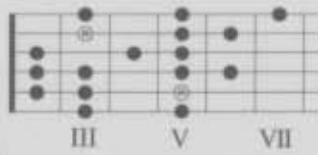
PLUS

21 MODES OF THE MAJOR,
MELODIC MINOR AND
HARMONIC MINOR SCALES

- Each Mode Examined from Five Different Perspectives
- Modes Harmonized with Suggested Chord Voicings
- Modal Theory
- Open, Closed and Single-String Fingerings
- Guitar Tablature, Neck Position and Standard Music Notation

JODY FISHER

Sheet music and tablature for guitar mode. The tablature shows a scale pattern across six strings, with the first string being the lowest. The notes are marked with dots. Below the tablature is a corresponding musical staff with a treble clef and a key signature of one sharp. The notes correspond to the dots above them.



Sheet music and tablature for guitar mode. The tablature shows a scale pattern across six strings, with the first string being the lowest. The notes are marked with dots. Below the tablature is a corresponding musical staff with a treble clef and a key signature of one sharp. The notes correspond to the dots above them.



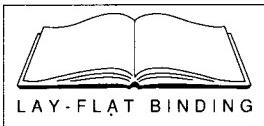
A NATIONAL GUITAR WORKSHOP PUBLICATION

Guitar Mode ENCYCLOPEDIA

21 MODES OF THE MAJOR,
MELODIC MINOR AND
HARMONIC MINOR SCALES

JODY FISHER

Alfred, the leader in educational publishing, and the National Guitar Workshop, one of America's finest guitar schools, have joined forces to bring you the best, most progressive educational tools possible. We hope you will enjoy this book and encourage you to look for other fine products from Alfred and the National Guitar Workshop.



Alfred has made every effort to make this book not only attractive but more useful and long-lasting as well. Usually, large books do not lie flat or stay open on the music rack. In addition, the pages (which are glued together) tend to break away from the spine after repeated use.

In this edition, pages are sewn together in multiples of 16. This special process prevents pages from falling out of the book while allowing it to stay open for ease in playing. We hope this unique binding will give you added pleasure and additional use.



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The Modes of the Major Scale

	20	21	21	22	22	23	23	24	24	25	26	190, 192, 202, 206, 208, 218, 220
Ionian	28	29	29	30	30	31	31	32	32	33	34	190, 192, 194, 202, 204, 206, 208, 212, 216, 220
Dorian	36	37	37	38	38	39	39	40	40	41	42	192
Phrygian	44	45	45	46	46	47	47	48	48	49	50	194, 212
Lydian	52	53	53	54	54	55	55	56	56	57	58	196, 198, 200
Mixolydian	60	61	61	62	62	63	63	64	64	65	66	198, 200, 204, 210, 214, 216, 222
Aeolian	68	69	69	70	70	71	71	72	72	73	74	200
Locrian												

The Modes of the Melodic Minor Scale

Melodic Minor	76	77	77	78	78	79	79	80	80	81	82	202, 204, 210
Dorian \flat 2	86	87	87	88	88	89	89	90	90	91	92	—
Lydian Augmented	94	95	95	96	96	97	97	98	98	99	100	204
Lydian \sharp 7	102	103	103	104	104	105	105	106	106	107	108	206
Mixolydian \sharp 6	110	111	111	112	112	113	113	114	114	115	116	208
Locrian \sharp 2	118	119	119	120	120	121	121	122	122	123	124	210
Super Locrian	126	127	127	128	128	129	129	130	130	131	132	212, 214, 218, 220

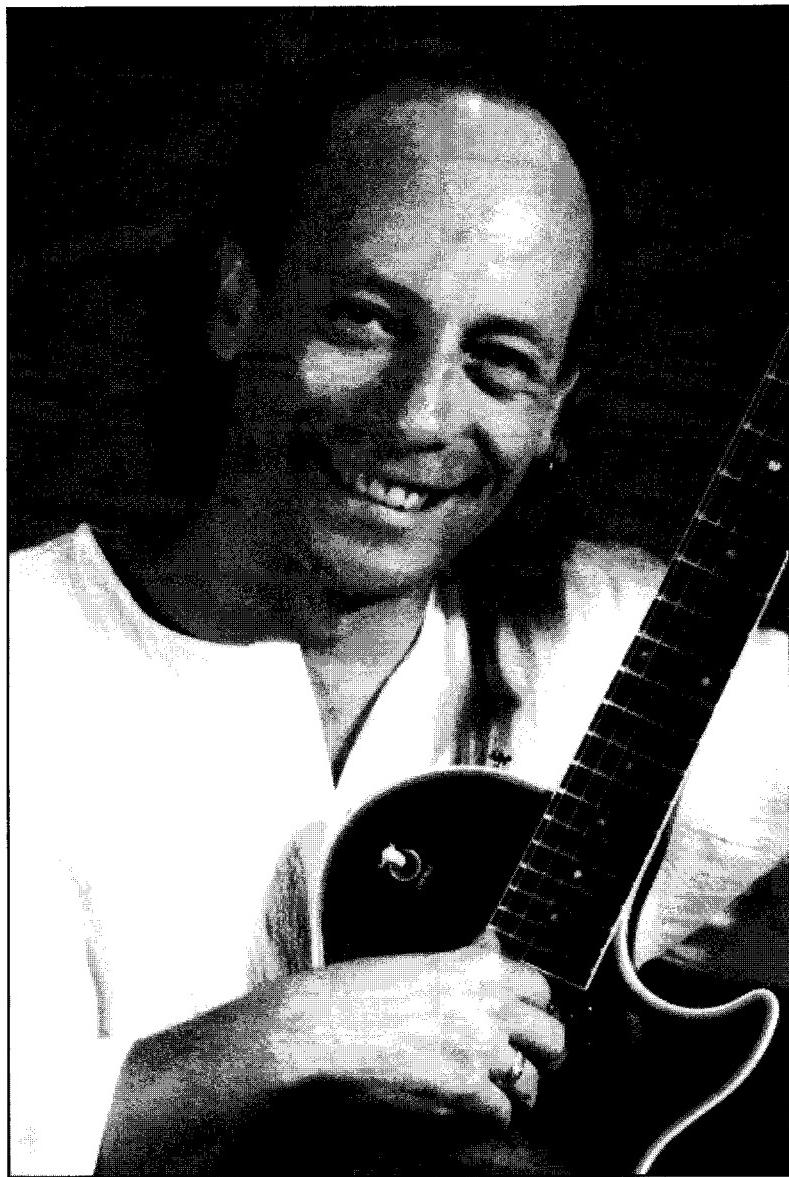
The Modes of the Harmonic Minor Scale

Harmonic Minor (HM)	134	135	135	136	136	137	137	138	138	139	140	—
2nd Mode HM	142	143	143	144	144	145	145	146	146	147	148	214
3rd Mode HM	150	151	151	152	152	153	153	154	154	155	156	216
4th Mode HM	158	159	159	160	160	161	161	162	162	163	164	218
5th Mode HM	166	167	167	168	168	169	169	170	170	171	172	220
6th Mode HM	174	175	175	176	176	177	177	178	178	179	180	222
7th Mode HM	182	183	183	184	184	185	185	186	186	187	188	—

In Every Key on Single Strings
Perspective #1 — Finding the Half Steps
Perspective #2 — Thinking in a Parent Key
Perspective #3 — Altering a Scale
Perspective #4 — In Relation to a Chord's Root
Fingerings — Adjusting Key Signatures
Open Position Fingerings — In Every Key
Harmonizing the Mode — Chord Voicings
Melodic Patterns — Solos

ABOUT THE AUTHOR

Jody Fisher has worked professionally in virtually all styles of music during his career, from straight ahead and contemporary jazz to rock 'n' roll, country, pop and show groups. In the field of education, he taught Guitar and Jazz Studies at the University of Redlands in Southern California for eight years and at the Idyllwild School of Music and the Arts (ISOMATA) for two years. An active performer in the Southern California area, he still maintains a private teaching practice, serves on the faculty of the University of La Verne, and is an associate director of the National Guitar Summer Workshop's California campus.



INTRODUCTION

This could be the last book about the modes you will ever need. The modes have been in existence for centuries as compositional tools for classical, folk and ethnic musicians, as improvisational devices for jazz musicians and a source of “new” sounds for rock, pop and country artists. But unfortunately, the subject has been shrouded in mystery, causing many guitar students a lot of confusion. I think the confusion is due to an incomplete overview of the subject . There are many ways of looking at the modes and each one has an important place in understanding and applying the modes to improvising, composition, or both. In this book, a chapter is devoted to each mode of the major, melodic minor and harmonic minor scales. Each chapter will include:

- **A notated list of the mode in twelve keys**
- **Perspective #1: The modal formula, a look at where the half steps occur in the scale and how it relates horizontally to the fretboard.**
- **Perspective #2: The mode's relationship to the diatonic chord**
- **Perspective #3: The mode created by altering another scale**
- **Perspective #4: The mode's intervallic distance from the “parent” key, measuring from the root of a chord**
- **Perspective #5: Deducing a mode's key signature**
- **Six closed position fingerings**
- **Open position fingerings in every key**
- **The harmonized mode, with sample chord voicings**
- **Mode usage**
- **Practice progressions**
- **Melodic patterns**

Also, sample solos utilizing most of the modes in various combinations have been included at the end of the book.

One way this book is different from many others is that three fingering options are covered. The first is the horizontal approach or along the single string. The second is the use of “locked” fingerings or scales that are played in a fixed position. The third fingering option is the “open” position. When any musical concept is explored on the guitar, a more complete understanding is accomplished by examining all three fingering options.

It should be noted here that, while a clear understanding of the modes is important, it represents only a part of what is needed to become an accomplished improvisor. Modes, in conjunction with other scales, arpeggios, and licks are only part of the picture. Improvisation is a lifetime study. Try to keep this in mind.

This book can be used as a reference or method book for those studying with a teacher or the self taught student. Each chapter is complete so it's all right to skip around. You can also move straight through from beginning to end for a very comprehensive study. If the modes of the major scale are new for you, I suggest you don't skip anything in that section of the book. I should also mention that to get the most out of this book, you need to transpose all exercises and fingering to all twelve keys. At first this may seem like a hassle, but in time it will get easier and pay-off in the form of greater fluency.

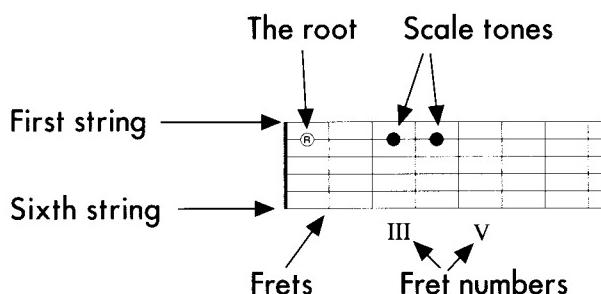
One does not survive in the music business without help and support from a large network of family and friends. I would like to thank my wife, Julie; my son, Josh; Shauna Perry; and my parents, Howard and Eithd Fisher. Also, thanks to my brother, Rich; my uncle, Sid; David Smolover; Nat Gunod; Ted Greene; Joe Diorio; George Stanley; Bob Scarano; and the entire gang at Caleb's Guitar.

HOW TO USE THIS BOOK

Reading Scale and Chord Diagrams and TAB

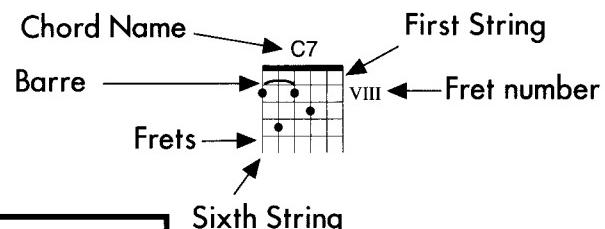
Scales

This book is loaded with scale diagrams. The top line represents the first string of the guitar, and the bottom line the sixth. The vertical lines represent frets, which are numbered with Roman numerals.



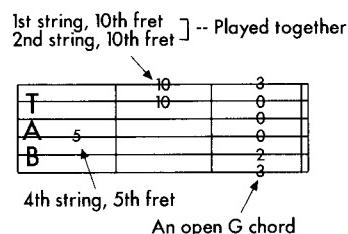
Chords

Since this encyclopedia examines the harmonies for each mode, there are lots of chord diagrams to read, as well. They are similar to the scale diagrams, except they are oriented vertically instead of horizontally. Vertical lines represent strings, and horizontal lines represent frets. Roman numerals are used to number the frets.



TAB

Tablature is a system of notation that graphically represents the strings and frets of the guitar fingerboard. Each note is indicated by placing a number, which indicates the fret to play, on the appropriate string.



Reading Roman Numerals

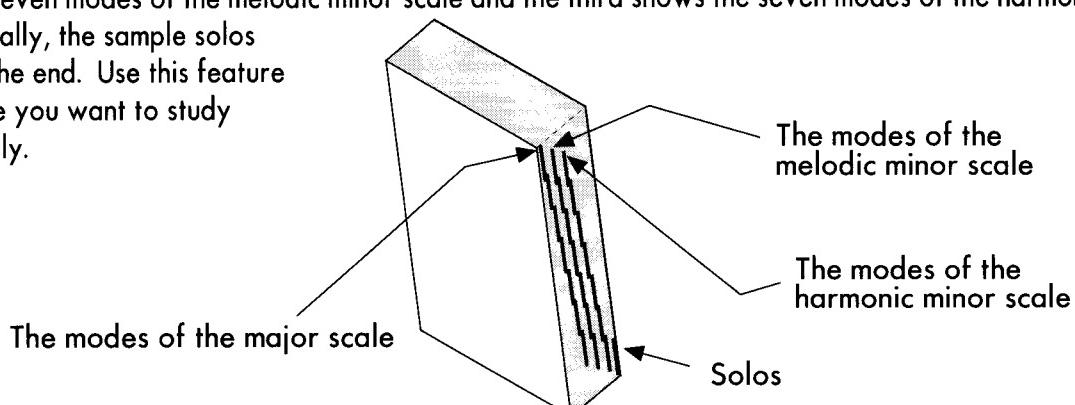
Here is a review of Roman numerals and their Arabic equivalents:

I	1	IV	4	VII	7	X	10	XIII	13	XVI	16
II	2	V	5	VIII	8	XI	11	XIV	14	XVII	17
III	3	VI	6	IX	9	XII	12	XV	15		

Thumbing Through the Encyclopedia

If you inspect the Guitar Mode Encyclopedia while it is closed, you will notice black markers indicating the location of each mode. As this diagram shows, the first row marks the seven modes of the major scale, the second row marks the seven modes of the melodic minor scale and the third shows the seven modes of the harmonic minor scale. Finally, the sample solos are marked at the end. Use this feature to find the mode you want to study quickly and easily.

Have fun!



THEORY

THE CHROMATIC SCALE

In our western music system we have twelve tones that are repeated over and over spanning many octaves. We call this set of tones the chromatic scale. All of the notes in the chromatic scale are one half step (one fret on the guitar) away from each other. Obviously, two half steps would equal a whole step.

Here is a chromatic scale covering one octave (starting and ending on the same tone):

Example 1

* = Enharmonic Tone

One note, two names.

= Whole step
 = Half step

THE MAJOR SCALE

In our culture, most of our musical resources are derived from the major scale. A major scale can begin on any one of the twelve tones found in the chromatic scale. The whole step/half step formula for a major scale is (1 = whole, 1/2 = half):

1 1 1/2 1 1 1 1/2

Let's build a C major scale. We start with the note C. Now we move one whole step up to find the next note, which is D. Another whole step will bring us to the note E. One half step away from E is F. (Take a look at Example 1 and you will notice that there are no sharp or flat notes between E and F or B and C.) Continuing, a whole step up from F is G, and then another whole step up brings us

to A, and yet another brings us to B. Our last move will be a half step up from B to C. We have just constructed a C major scale.

Example 2 C Major Scale

1 1 1/2 1 1 1 1/2

A A# B C C# D D# E F F# G G# A A# B C

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

C D E F G A B C

3 5 7 8 10 12 14 15

Example 3 E♭ Major Scale

1 1 1/2 1 1 1 1/2

A B♭ C D♭ D E♭ F G G♭ A A♭ B♭ C D♭ D E♭

0 1 2 3 4 0 1 2 3 4 5 6 7 8 9 10 11 12 13

E♭ F G A♭ B♭ C D E♭

1 3 5 6 8 10 12 13

What you need to do now is construct all twelve major scales on paper, away from your guitar. Construct them in the following order*:

C, F, B^b, E^b, A^b, D^b, G^b, B, E, A, D and G. Check your results against the example below and start memorizing them by recitation away from your instrument. This cannot be over stressed. Almost all theoretical concepts—and that certainly includes the modes—will be based on this information, and the better you know these scales, the easier your musical studies will be.

Here are the major scales. The music and TAB follow. Memorize, memorize, memorize!!

C Major: C D E F G A B C

F Major: F G A B^b C D E F

B^b Major: B^b C D E^b F G A B^b

E^b Major: E^b F G A^b B^b C D E^b

A^b Major: A^b B^b C D^b E^b F G A^b

D^b Major: D^b E^b F G^b A^b B^b C D^b

G^b Major: G^b A^b B^b C^b D^b E^b F G^b

B Major: B C[#] D[#] E F[#] G[#] A[#] B

E Major: E F[#] G[#] A B C[#] D[#] E

A Major: A B C[#] D E F[#] G[#] A

D Major: D E F[#] G A B C[#] D

G Major: G A B C D E F[#] G

*Note: When arranged in this order, the number of flats in each flat scale increases by one, and the number of sharps in each sharp scale decreases by one. This is a helpful memory tool. Notice that each scale starts four steps above the last (from C to F is four steps: C, D, E, F). This is called a "cycle of fourths," and many of the concepts in this book are presented in this order.


Example 4

C Major F Major B[♭] Major

A Major D Major G Major

KEY SIGNATURES

The area between the clef and the time signature at the beginning of a song is called the key signature. The sharps or flats found in the key signature are derived from the major scale that is the basis for the song. The number of sharps or flats, or their absence, therefore, will tell you the key of the song. Each key designation, corresponds to one of the major scales. In other words, if you see three sharps in the key signature, you know the song is in the key of A, because the A major scale has three sharps. Four flats mean the song is in A^b. The absence of sharps or flats means the song is in the key of C, because there are no sharps or flats in the C major scale.

Later in this chapter we will deal with minor scales. Every key signature is shared by one major key (scale) and one minor key (scale). As you will see in this encyclopedia, we can also relate modes to key signatures; but for now we will concern ourselves only with the minor keys that relate to the major key signatures.

For every major key, there is a relative minor key which is built on the sixth tone of the major scale for the key. For instance, in the key of C, the note A is the sixth tone (C D E F G A), so A Minor is the relative minor key of C Major. The example below shows all the key signatures with their corresponding major and minor keys.

Key Signature	Major Key	Minor Key	Key Signature	Major Key	Minor Key
	C	A		F	D
	G	E		B ^b	G
	D	B		E ^b	C
	A	F [#]		A ^b	F
	E	C [#]		D ^b	B ^b
	B	G [#]		G ^b	E ^b

INTERVALS

The distance between two notes identifies their relationship. An interval name describes this distance. It is important to be able to recognize intervals by both sight and sound, and to know where they lie on the fingerboard. When determining an interval's name, be sure to include both notes in the count, starting with the bottom note and counting upward. The following is a list of intervals. On page 12, you will find guitar neck diagrams showing these intervals on the guitar.

Example 5

A musical staff in G clef with five measures. The first measure shows a single note on the A string, labeled "unison". The second measure shows notes on the A and B strings, labeled "minor 2nd". The third measure shows notes on the B and D strings, labeled "major 2nd". The fourth measure shows notes on the D and E strings, labeled "minor 3rd". The fifth measure shows notes on the E and G strings, labeled "major 3rd".

T	A	B	3	3	3	4	3	5	3	1	3	3	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---

A musical staff in G clef with four measures. The first measure shows notes on the B and E strings, labeled "perfect 4th". The second measure shows notes on the D and F# strings, labeled "diminished 5th". The third measure shows notes on the G and B strings, labeled "perfect 5th". The fourth measure shows notes on the B and D strings, labeled "minor 6th".

T	A	B	3	3	3	4	3	5	3	5	3	6
---	---	---	---	---	---	---	---	---	---	---	---	---

A musical staff in G clef with four measures. The first measure shows notes on the E and A strings, labeled "major 6th". The second measure shows notes on the G and B strings, labeled "minor 7th". The third measure shows notes on the B and D strings, labeled "major 7th". The fourth measure shows notes on the D and G strings, labeled "octave".

T	A	B	2	3	3	3	4	3	5	3	5
---	---	---	---	---	---	---	---	---	---	---	---

As in Example 5, the following intervals are all built up from the note C.

Here, however, each interval is shown in two different octaves. As you will see, this is done to show the different fingerings that result from the tuning of the guitar. There is a major third between the the third and second string, but all the other strings are a perfect fourth apart. Because of this, you will have to learn special fingerings for some of the intervals that involve the third and/or second string.

Example 6

Unison
The same on all string sets except ② and ③

Minor 2nd
The same on all string sets except ② and ③

Major 2nd
The same on all string sets except ② and ③

Minor 3rd
The same on all string sets except ② and ③

Major 3rd
The same on all string sets except ② and ③

Perfect 4th
The same on all string sets except ② and ③

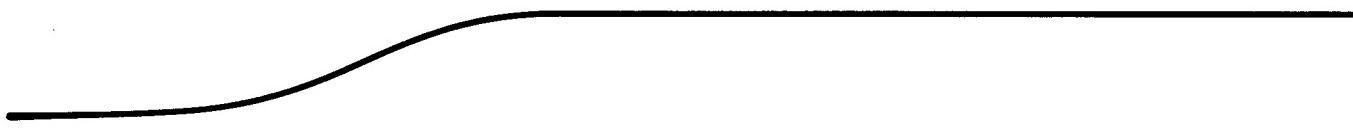
Diminished 5th
The same on all string sets except ② and ③

Perfect 5th
The same on all string sets except ② and ③

Same Shape

Minor 6th

Same Shape

**Major 6th**

Same Shape

III VIII X V

Minor 7th

Same Shape

III VIII X V

Major 7th

Same Shape

III VIII X V

Perfect Octave

Same Shape

III VIII X V

INVERSIONS

When you invert (turn upside down) an interval you change its quality. If you find this section difficult to follow, come back to it after you are very familiar with the major scale in the keys. Measuring intervals easily depends upon this knowledge, since we use the major scale for the bottom note of an interval as a measuring device.

Intervals are inverted by raising the lower note one octave or by lowering the top note one octave.

Example 7

In Example 7, the distance between G and E in the G Major scale is that of a major sixth. Inverting this interval and then using the E Major scale to measure the new interval, we find the interval is now a minor third. In the second example, using the A Major scale, we find the distance between an A and a C to be a minor third. After inversion, using the C Major scale to measure up from the bottom note will reveal the new interval to be a major sixth.

An easy way to figure out interval inversions is to realize that the sum of both intervals—the original interval and the inverted interval—will always equal nine. An inverted second will become a seventh ($2 + 7 = 9$), and an inverted third will become a sixth ($3 + 6 = 9$), etc.

1 2 3 4 5 6 7 8
8 7 6 5 4 3 2 1

Also, the quality (whether it is major, minor or perfect) will change to its opposite, except for perfect intervals. They will remain perfect. In other words:

Major becomes Minor

Minor becomes Major

Perfect remains Perfect

Example 8

A Perfect Unison becomes a Perfect Octave A Major 2nd becomes a Minor 7th A Major 3rd becomes a Minor 6th A Perfect 4th becomes a Perfect 5th

A Perfect 5th becomes a Perfect 4th A Major 6th becomes a Minor 3rd A Major 7th becomes a Minor 2nd A Perfect Octave becomes a Perfect Unison

If a minor or perfect intervals is made one half step smaller we refer to it as being a diminished interval.

Example 9

Diminished 3rd	Diminished 4th	Diminished 5th	Diminished 6th	Diminished 7th	Diminished Octave
5	7	9	10	7	9

If a major or perfect interval is raised one half step, we refer to it as being augmented.

Example 10

Augmented Unison Augmented 2nd Augmented 3rd Augmented 4th Augmented 5th

8 4 3 1 3 3 3 4 3 1

Augmented 6th Augmented 7th Augmented Octave Augmented 9th Augmented 11th

3 5 6 4 2
3 3 3 3 3

As with other intervals, diminished and augmented intervals may be inverted. Once again, the sum of both numbers will always be nine, and the quality will change to its opposite.

Example 11

Dim 4th Aug 5th Dim 5th Aug 4th Aug 4th Dim 5th Aug 5th Dim 4th

5 2
4 5
4 5
6 5

MINOR SCALES

Along with having a solid foundation in the major scale before studying its modes, it is a good idea to take a look at the minor scales, as well. You can create modes from any scale you like but by far the ones most common are those built from the major scale, the natural or pure minor scale, the harmonic minor scale and the ascending melodic or “jazz minor” scale.

The Natural Minor Scale

To find a natural or pure minor scale, simply start on the sixth degree of any major scale and proceed to the same note one octave higher. Another way is to follow this formula:

1 1/2 1 1 1/2 1 1

This is exactly the same as the Aeolian Mode, but don't worry about this for now. For every major key, there is a corresponding minor key that shares the same key signature. This is known as the relative major/minor relationship. The major scale corresponds to the major key and the natural or pure minor scale corresponds to the minor key. A song with no sharps or flats in the key signature is either in the key of C Major or A Minor. You use your ear to determine the major or minor tonality.

Example 12

Sixth degree

3 5 7 8 10 12 14 15

Sixth degree

2 4 5 7 9 10 12 14

An F Major scale would produce a D Natural or Pure Minor scale,

a B^b Major scale would produce a G Natural or Pure Minor scale, etc.

It would be a good idea to memorize all of the relative major and minor scales. This will make your future studies much easier.

The Harmonic Minor Scale

The easiest way to conceive the harmonic minor scale is to start with a natural or pure minor scale and raise the seventh degree. You could also use the formula:

1 1/2 1 1 1/2 1+1/2 1/2

Example 13

Natural Minor

A musical staff in G clef (treble clef) showing the notes of the natural minor scale. The notes are represented by open circles. The staff has four ledger lines below it. Below the staff, the note names are written: 2, 4, 5, 7, 9, 10, 12, 14.

Harmonic Minor

A musical staff in G clef (treble clef) showing the notes of the harmonic minor scale. The notes are represented by open circles. The staff has four ledger lines below it. Below the staff, the note names are written: 2, 4, 5, 7, 9, 10, 13, 14. The note at the 13 position is sharped with a hash sign.

The Melodic Minor and “Jazz Minor” Scales

The melodic minor scale is most easily constructed by starting with a natural or pure minor scale and raising the sixth and seventh degrees, but only in the ascending form. The descending form returns to the natural minor. The reasons for this have to do with compositional devices and are beyond the scope of this book. The formula for the ascending form of this scale is:

1 1/2 1 1 1 1 1/2

Example 14

Natural or Pure Minor

Melodic Minor
ascending - raise 6 & 7

descending - Natural Minor

T A B

2	4	5	7	9	10	12	14	12	10	9	7	5	4	2
2	4	5	7	9	11	13	14	12	10	9	7	5	4	2

The “jazz minor” scale is the same as the ascending melodic minor scale. The only difference is that the raised degrees remain raised in the descending form. Most musicians do not use the term “jazz minor.” In this book, understand that the term “melodic minor” refers to the “jazz minor” form.

Example 15

"Jazz Minor"

TAB

2	4	5	7	9	11	13	14	13	11	9	7	5	4	2
---	---	---	---	---	----	----	----	----	----	---	---	---	---	---

The IONIAN Mode

**In Every Key
on Single Strings**

When thinking in a modal context, the major scale is thought of as the Ionian mode. Here is the mode in all the keys. The keys are arranged in a cycle of fourths.

C Ionian

T
A
B 3 5 7 8 10 12 14 15

A^b Ionian

T
A
B 1 3 5 6 8 10 12 13

B Ionian

T
A
B 0 2 4 6 7 9 11 12

F Ionian

T
A
B 3 5 7 8 10 12 14 15

D^b Ionian

T
A
B 4 6 8 9 11 13 15 16

E Ionian

T
A
B 2 4 6 7 9 11 13 14

B^b Ionian

T
A
B 3 5 7 8 10 12 14 15

G^b Ionian

T
A
B 4 6 8 9 11 13 15 16

A Ionian

T
A
B 2 4 6 7 9 11 13 14

E^b Ionian

T
A
B 1 3 5 6 8 10 12 13

G^b and F[#] are enharmonically equivalent. The notes sound the same but are named differently.

D Ionian

T
A
B 0 2 4 5 7 9 11 12

F[#] Ionian

T
A
B 4 6 8 9 11 13 15 16

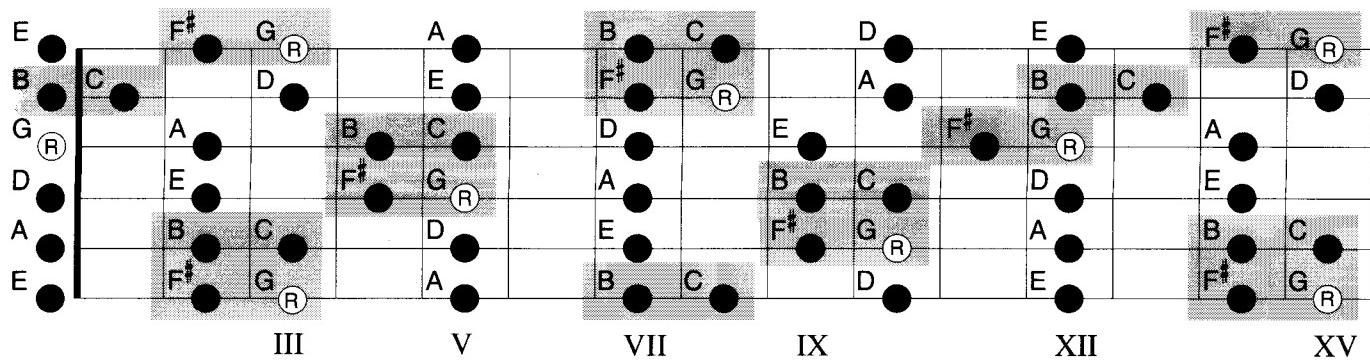
G Ionian

T
A
B 0 2 4 5 7 9 11 12

Finding the Half Steps

PERSPECTIVE #1

The formula for the Ionian mode is 1-1-1/2-1-1-1-1/2. The half steps appear between steps three and four and between seven and eight. Here is the G Ionian mode along each string.



Thinking in a Parent Key

PERSPECTIVE #2

Major chords function as I or IV chords in major keys. Ionian sounds are found by thinking of a major chord as a I chord. Simply play the major scale that begins on the major chord's root.

C Maj7

Use the C Major scale. _____

F Maj7

Use the F Major scale. _____

B♭ Maj7

Use the B-flat Major scale. _____

E♭ Maj7

Use the E-flat Major scale. _____



PERSPECTIVE #3

Altering a Scale

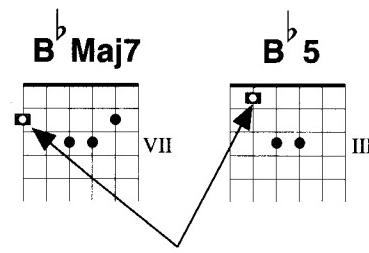
Since the Ionian mode and the major scale are the same, no alteration to the major scale is needed.

PERSPECTIVE #4

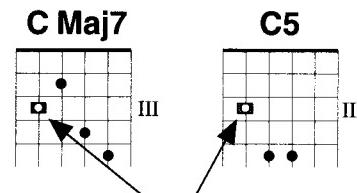
In Relation to a Chord's Root

You can locate the Ionian mode by thinking of the major key signature that has the same name as the chord's root. If you wanted to use B[♭] Ionian against a B[♭]Maj7 chord, or a B[♭] "power chord," think in the key of B[♭] Major.

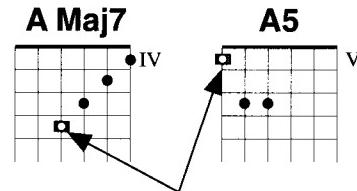
—
○ = root
■ = first note of the related major scale



If you were improvising against either of these chords, the Ionian Mode could be thought of as the major scale that begins on this note (B[♭]).



If you were improvising against either of these chords, the Ionian Mode could be thought of as the major scale that begins on this note (C).



If you were improvising against either of these chords, the Ionian Mode could be thought of as the major scale that begins on this note (A).

Adjusting Key Signatures

PERSPECTIVE #5

There are no adjustments made to a major key signature to find the proper key signature for the Ionian mode since the major scale and the Ionian mode are identical. The key signature for F Ionian is the same as the key signature for F Major. The key signature for A Ionian is the same as the key signature for A Major, etc.

The Mode in Six Closed Positions

FINGERINGS

Here are six fingerings for the Ionian mode in the key of A. Practice the mode in every key!

Sheet music in G clef with a key signature of one sharp (F#). Fingerings below:

T A B
2 4 5 2 4 5 2 4 6 2 4 2 3 5 2 4 5
1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4

Guitar fretboard diagram showing fingerings for mode III (D major) across the first three strings. Frets: III, V, VII.

Sheet music in G clef with a key signature of one sharp (F#). Fingerings below:

T A B
5 7 9 5 7 9 6 7 9 7 9 10 7 9 10
1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4

Guitar fretboard diagram showing fingerings for mode V (E major) across the first three strings. Frets: V, VII, IX.

Sheet music in G clef with a key signature of one sharp (F#). Fingerings below:

T A B
12 14 11 12 14 11 13 14 12 14 16 12 14 16 17
2 4 1 2 4 1 2 4 1 3 4 1 3 4 1 3 4 1 3 4

Guitar fretboard diagram showing fingerings for mode XII (B major) across the first three strings. Frets: XII, XV.

Sheet music in G clef with a key signature of one sharp (F#). Fingerings below:

T A B
4 5 7 4 5 7 4 6 7 5 6 7 4 5 6 7
1 2 4 1 2 4 1 2 4 1 3 4 1 3 4 2 4 1 2 4

Guitar fretboard diagram showing fingerings for mode V (E major) across the first three strings. Frets: V, VII.

Sheet music in G clef with a key signature of one sharp (F#). Fingerings below:

T A B
9 10 12 9 11 12 9 11 12 9 10 12 9 10 12
1 2 4 1 3 4 1 3 4 1 3 4 1 2 4 1 2 4

Guitar fretboard diagram showing fingerings for mode IX (C# major) across the first three strings. Frets: IX, XII.

Sheet music in G clef with a key signature of one sharp (F#). Fingerings below:

T A B
12 14 16 12 14 16 13 14 16 14 15 17 14 16 17
1 2 4 1 2 4 1 2 4 1 2 4 1 3 4 1 3 4

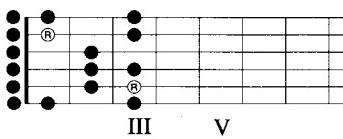
Guitar fretboard diagram showing fingerings for mode XII (B major) across the first three strings. Frets: XII, XV.



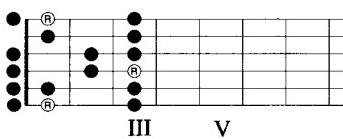
OPEN POSITION FINGERINGS

In Every Key

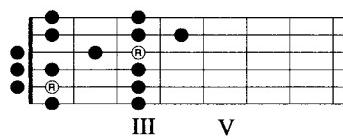
C Ionian



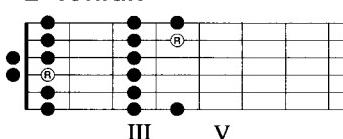
F Ionian



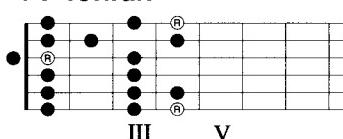
B[♭] Ionian



E[♭] Ionian

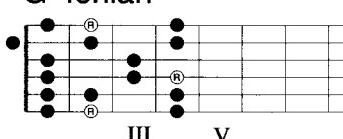


A[♭] Ionian

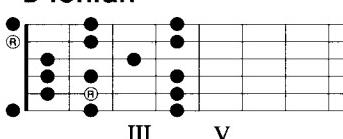


There are no open strings in
a D[♭] Ionian Scale

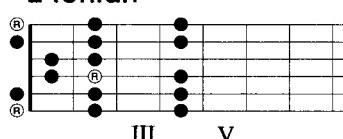
G[♭] Ionian



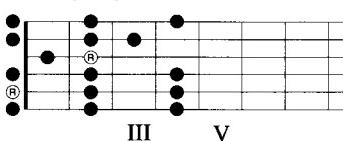
B Ionian



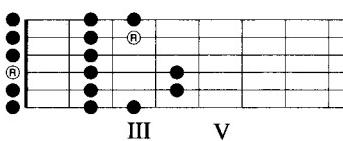
E Ionian



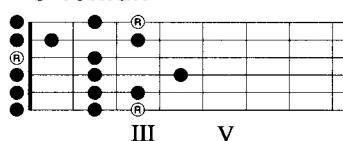
A Ionian



D Ionian



G Ionian

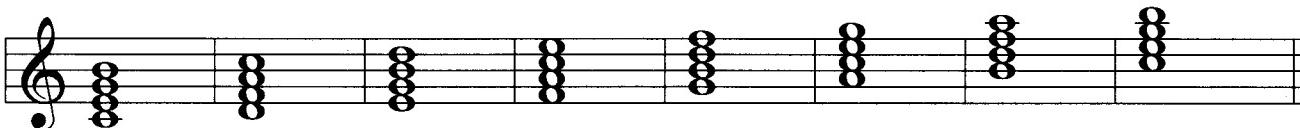


HARMONIZING THE MODE

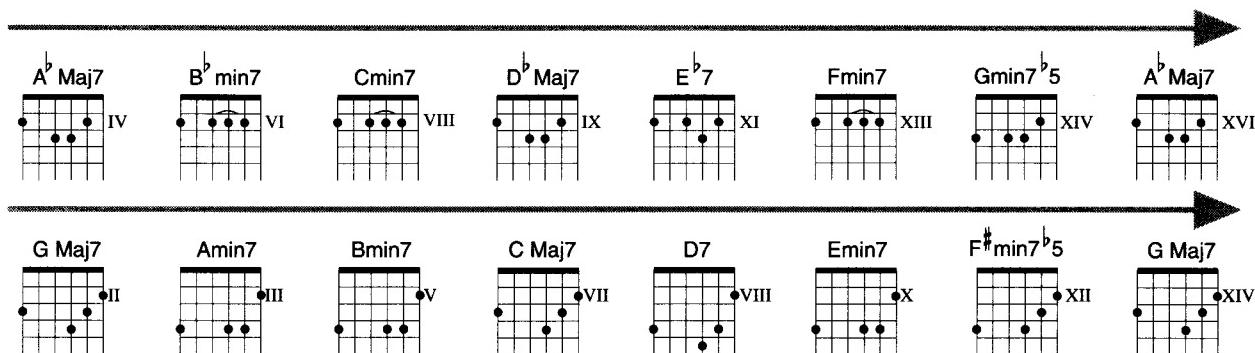
Chord Voicings

These are chords constructed from the C Ionian mode. Be sure you can transpose them to all the other keys. The chord types remain constant in every key.

C Maj7 D Min7 E Min7 F Maj7 G7 A Min7 B Min7[♭]5 C Maj7



Here are two possibilities for voicing the harmonies for this mode. The first is for A[♭] Ionian and the second is for G Ionian. Read through them from left to right.



Improvisation

USING THE MODE

Use the Ionian mode when improvising over any of the chords constructed from the harmonized Ionian mode. Also, use the Ionian mode built on the root of any of the following chord types: **Major**, **Maj6**, **Maj7**, **Maj9**, **Maj13**, **Maj6/9**, **Maj7/6**. Here are some sample progressions to practice improvising over in the Ionian mode.

1. F Ionian

A musical staff with a treble clef and a common time signature (indicated by a '4'). The staff consists of six horizontal lines. Above the staff, the label 'FMaj7' is positioned above the first two lines, and 'Gmin7' is positioned above the next two lines. The notes are represented by diagonal slashes, indicating the presence of specific notes in each chord. The first two measures represent the F major 7 chord, and the next two measures represent the G minor 7 chord.

2. G Ionian

GMaj7 Emin7 Amin7 D7

3. B^b Ionian, E^b Ionian, A^b Ionian, D^b Ionian

Musical staff diagram showing two sets of chords and modes:

- Top set:
 - B♭ Maj7
 - B♭ Ionian
 - E♭ Maj7
 - E♭ Ionian
- Bottom set:
 - A♭ Maj7
 - A♭ Ionian
 - D♭ Maj7
 - D♭ Ionian

4. C Ionian



MELODIC PATTERNS

For Practice

G Ionian

A musical score for piano, featuring two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef. Measure 11 begins with a sixteenth-note rest followed by a sixteenth-note B. The right hand then plays a sixteenth-note pattern: B, A, C, B, D, C, E, D. Measures 12 and 13 continue this pattern, with measure 13 concluding with a half note G.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp, located at the beginning of the top staff. Measures 11 and 12 are shown, each consisting of eight measures. The music consists primarily of eighth-note patterns, with some sixteenth-note figures and occasional rests. Measure 12 concludes with a single eighth note on the top staff.

T	5 4 5 5 7 5 7 5 7	5 8 7 5 7 5 8 7 8
A	7 5 4 7 4 7 5 4 5 7 5 7 7 5 7	
B		

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 consists of six measures of music, primarily consisting of eighth-note patterns. Measure 12 begins with a single eighth note on the bass staff, followed by a measure of eighth notes on the treble staff, and concludes with a single eighth note on the bass staff.

Fretboard diagram for the first measure of the C major scale on a guitar. The diagram shows six strings and six frets. The notes are: T (Tuning) 8, 7, 5, 8, 7, 5. The 5th string has a 7 above it. The 4th string has a 5 above it. The 3rd string has a 7 above it. The 2nd string has a 5 above it. The 1st string has a 7 above it.

T
A
B

4 7 5 4 | 7 5 4 | 7 5 | 4 7 5 3 7 5 3 | 7 5 3 | 7 5 3 | 7 5 3 2 5 3 2 | 3

A Ionian

A musical score for 'The Star-Spangled Banner' in G major (two sharps) and common time (indicated by '12'). The key signature is shown as two sharps above the treble clef. The time signature is 8/8. The score consists of four staves of music. Measures 12 through 15 are shown, featuring eighth-note patterns. Measure 12 starts with a half note followed by a sixteenth-note rest. Measures 13 and 14 begin with eighth-note patterns. Measure 15 concludes with a sixteenth-note rest.

Tablature for the first measure of the C major scale. The strings are labeled T (top), A, and B (bottom). The notes are: T (open), A (open), B (open), 5 (open), 4 (open), 5 (open), 7 (open), 5 (open), 7 (open).

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one sharp. Measure 11 begins with a eighth note in the treble clef staff followed by a sixteenth-note rest. Measures 12 and 13 show continuous eighth-note patterns in both staves.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of two sharps. The bottom staff uses a bass clef. Measures 11 and 12 consist of eighth-note patterns. Measure 11 starts with a dotted half note followed by a sixteenth-note rest, then a sixteenth-note followed by an eighth-note, and so on. Measure 12 begins with a sixteenth-note followed by an eighth-note, continuing the pattern established in measure 11.

Fretboard diagram showing a C major scale (8 notes) across six strings. The notes are marked with numbers above the strings: 5, 4, 5, 4, 7, 4, 7, 5, 7, 5, 7, 5. The strings are labeled T (Thick), A, and B from left to right.

A blank musical staff consisting of five horizontal lines and four spaces, designed for writing musical notation.

The **DORIAN** Mode



**In Every Key
on Single Strings**

The Dorian mode is a minor-type scale that is built on the second degree of any major scale and therefore shares the same key signature. Here is the mode in all the keys. The keys are arranged in a cycle of fourths.

C Dorian

T
A
B

3 5 6 8 10 12 13 15

A^b Dorian

T
A
B

1 3 4 6 8 10 11 13

B Dorian

T
A
B

0 2 3 5 7 9 10 12

F Dorian

T
A
B

3 5 6 8 10 12 13 15

D^b Dorian

T
A
B

4 6 7 0 11 13 14 16

E Dorian

T
A
B

2 4 5 7 9 11 12 14

B^b Dorian

T
A
B

3 5 6 8 10 12 13 15

G^b Dorian

T
A
B

4 6 7 9 11 13 14 16

A Dorian

T
A
B

2 4 5 7 9 11 12 14

E^b Dorian

T
A
B

1 3 4 6 8 10 11 13

G and F[#] are enharmonically equivalent. The notes sound the same but are named differently.

D Dorian

T
A
B

0 2 3 5 7 9 10 12

F[#] Dorian

T
A
B

4 6 7 9 11 13 14 16

G Dorian

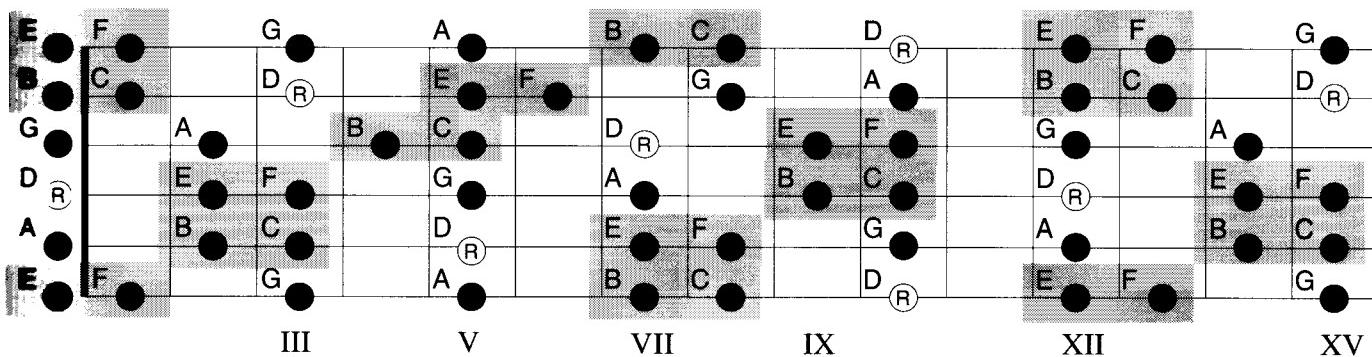
T
A
B

0 2 3 5 7 9 10 12

Finding the Half Steps

PERSPECTIVE #1

The formula for the Dorian mode is 1 - 1/2 - 1 - 1 - 1 - 1/2 - 1. The half steps appear between steps 2 and 3, and between 6 and 7. Here is the D Dorian mode along each string.



Thinking in a Parent Key

PERSPECTIVE #2

To use this method effectively you must know what the ii chord is in every major key. For instance, if the chord is Fmin7 and you want to use Dorian sounds, you would ask yourself, "in what key is Fmin7 the ii chord?" The answer is, of course, E^b Major.

DMin7

Use the C Major scale because Dmin7 is the ii chord in the key of C.

GMin7

Use the F Major scale because Gmin7 is the ii chord in the key of F.

CMin7

Use the B^b Major scale because Cmin7 is the ii chord in the key of B^b.

FMin7

Use the E^b Major scale because Fmin7 is the ii chord in the key of E^b.



PERSPECTIVE #3

Altering a Scale

By flattening the third and seventh degrees of any major scale, we construct the parallel Dorian mode.

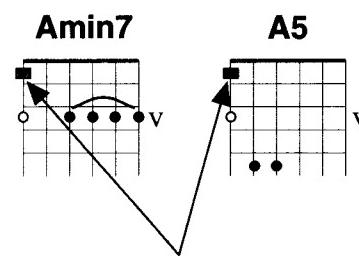
The diagram illustrates mode转位 (mode transposition) from major keys to their relative dorian modes. The top staff shows the notes of C Major and E Major. The bottom staff shows the notes of C Dorian and E Dorian. Arrows indicate the correspondence between the 3rd and 7th scale degrees of the major keys and their counterparts in the dorian modes.

PERSPECTIVE #4

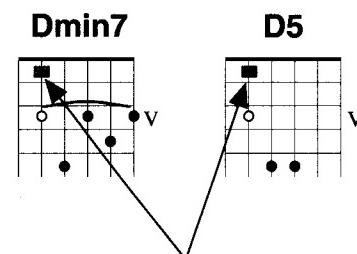
In Relation to a Chord's Root

You can locate the Dorian mode by thinking of the major key signature that lies a major second below the chord's root. If you wanted to use A Dorian against an Amin7 chord, or an A "power chord," you would think in the key of G Major, because G lies a major second below the root of an A chord.

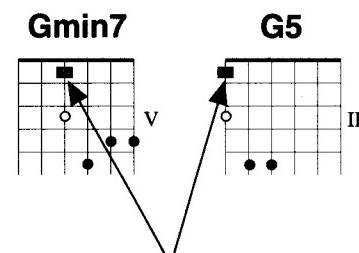
○ = root
■ = first note of the related major scale



If you were improvising against either of these chords, the Dorian mode could be thought of as the major scale that begins on this note (G). 



If you were improvising against either of these chords,
the Dorian mode could be thought of as the major scale that begins on this note (C). 



If you were improvising against either of these chords, the Dorian mode could be thought of as the major scale that begins on this note (F).

Adjusting Key Signatures

PERSPECTIVE #5

You can deduce the proper key signature for a specific Dorian mode by dropping a flat or adding a sharp to the minor key signature based on the root of the chord. For D Dorian, you would think the following: "The chord is Dmin7. The key of D minor has one flat. If the flat is removed the key signature becomes C Major." Playing in C Major will create a D Dorian sound. If the chord is Bmin7: "The key of B Minor has two sharps. Add another sharp and the key is A Major." Playing in A Major will create B Dorian sounds.

The Mode in Six Closed Positions

FINGERINGS

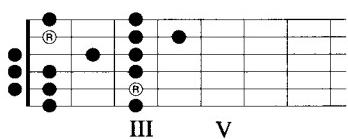
Here are six fingerings for the Dorian mode in the key of D. Practice the mode in every key!

D
O
R
I
A
N

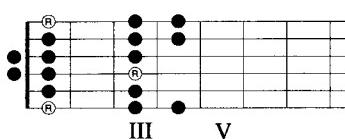
OPEN POSITION FINGERINGS

In Every Key

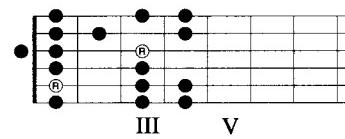
C Dorian



F Dorian

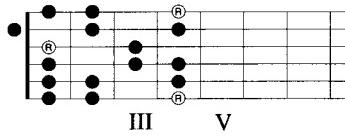


B^b Dorian

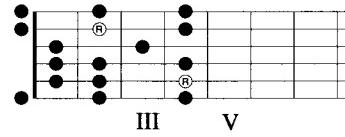


There are no open strings in an E^b Dorian Scale.

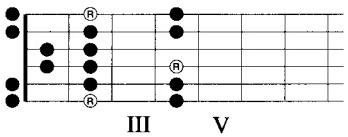
A^b Dorian



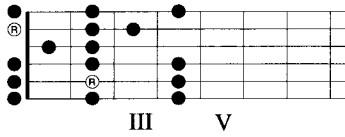
D^b Dorian



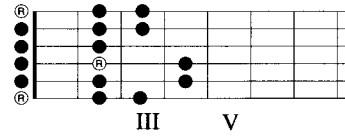
G^b Dorian



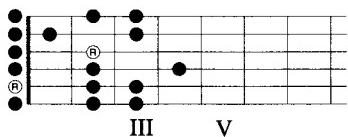
B Dorian



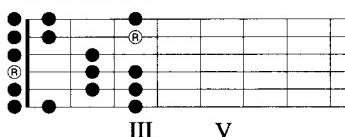
E Dorian



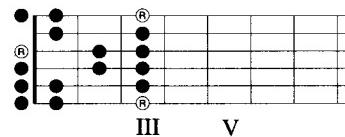
A Dorian



D Dorian



G Dorian



HARMONIZING THE MODE

Chord Voicings

These are chords constructed from the D Dorian mode. Be sure you can transpose them to all the other keys. The chord types remain constant in every key.

Dmin7	Emin7	FMaj7	G7	Amin7	Bmin7 ^b 5	CMaj7	Dmin7

Here are two possibilities for voicing the harmonies for this mode. The first is for D Dorian and the second is for G Dorian. Read through them both from left to right.

Dmin7	Emin7	FMaj7	G7	Amin7	Bmin7 ^b 5	CMaj7	Dmin7
 V	 VII	 VIII	 X	 XII	 XIII	 XV	 XVII

Gmin7	Amin7	B ^b Maj7	C7	Dmin7	Emin7 ^b 5	FMaj7	Gmin7
 V	 VII	 VIII	 X	 XII	 XIV	 XV	 XVII

Improvisation**USING THE MODE**

Use the Dorian mode when improvising over any of the chords constructed from the harmonized Dorian mode. Also, use the Dorian mode built on the root of any of the following chord types: 1) **minor, min6, min7, min6/9, min9, min11, min13** when functioning as a i, ii or iv harmony; 2) over a **min7sus**; 3) starting on the root of **unaltered dominant chords** and the **dominant 7[#]9**; 4) starting on the root, 4th, 5th or 7th of **dominant 7th suspended chords**; and 5) starting on the root, 3rd, 4th or 7th of **quartal harmonies**. Here are some sample progressions to practice improvising over in the Ionian mode.

**1. D Dorian**

Dmin7 Emin7 Amin7 Dmin7 Emin7 Amin7

2. C Dorian

Cmin9 Dmin7 Cmin7 Dmin7

3. A DorianA7[#]9

4. G, C, D, or F Dorian

G7sus

5. C, E^b, F or B^b Dorian

C4



MELODIC PATTERNS

For Practice

F Dorian

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef, a key signature of two flats, and a common time signature. The score consists of four measures. Measures 1-3 show eighth-note patterns: measure 1 has a descending eighth-note line; measure 2 has an eighth-note on the second line followed by a descending eighth-note line; measure 3 has an eighth-note on the third line followed by an eighth-note on the second line and a descending eighth-note line. Measure 4 begins with a single eighth note on the third line, followed by a sixteenth-note pattern of 'dotted eighth note, sixteenth note' repeated three times.

T
A
B

1 3 4 6 3 4 6 3 4 6 5 6 | 3 5 6 3 5 6 3 5 6 3 5 6 3 5 6 3

A musical score for two staves. The top staff uses a treble clef and has a key signature of three flats. The bottom staff uses a bass clef. Both staves feature sixteenth-note patterns with slurs and grace notes.

Fretboard diagram for the first measure of the C major scale. The diagram shows a six-string guitar neck with the following fingerings: T (index) on the 3rd string, A (middle) on the 5th string, and B (ring) on the 6th string. The 4th string is muted (X). The 2nd and 3rd strings are open (0).

A musical score for a single melodic line on a treble clef staff. The key signature consists of two flats. The melody begins with eighth-note pairs, followed by a sixteenth-note pattern, and concludes with a sixteenth-note pair. The notes are black with stems pointing upwards.

T 4 6 8 10 6 8 10 11 8 10 11 13 (13) 8 10 11 13 6 8 10 11 4 6 8 10 3 4 6 8
A
B

Fretboard diagram for the first measure of the C major scale on a six-string guitar. The strings are labeled T (top), A, and B (bottom). The diagram shows the following fingerings: string 6 (T) has a 6; string 5 has a 3; string 4 has a 4; string 3 has a 6; string 2 has a 3; string 1 has a 4. The 6th string is muted.

(F Dorian Continued)



Sheet music for F Dorian mode. The staff shows a continuous eighth-note pattern. Below the staff is a tablature for three guitar strings (T, A, B) with note numbers indicating fingerings.

T	A	B
6 3 5 6	5 6 3 5	3 5 6 3
	6 3 5 6	4 6 3 5
		3 4 6 3 1 3 4 6 1

D
O
R
I
A
N

D Dorian

Sheet music for D Dorian mode. The staff shows a continuous eighth-note pattern. Below the staff is a tablature for three guitar strings (T, A, B) with note numbers indicating fingerings.

T	A	B
5 5 7 5 7 9 7 9	5 5 7 5 7 5 6	5 6 8 6 8 5 5 7 5 7 8 7 8 10(10) (10)
5 7 8 7 8 8	5 9	8

Sheet music for D Dorian mode. The staff shows a continuous eighth-note pattern. Below the staff is a tablature for three guitar strings (T, A, B) with note numbers indicating fingerings.

T	A	B
7 8 10 5 7 8 8 5 7 6 8 5	5 6 8 7 5 6 5 7 9 5 7	7 9 5 5 7 9 8 5 7 7 8 5 5 7 8 8 5 7 5
	9	8

The PHRYGIAN Mode

The Phrygian mode is a minor-type scale that is built upon the third degree of any major scale and therefore shares the same key signature. Here is the mode in all the keys, arranged in a cycle of fourths.

In Every Key on Single Strings



T	1	2	4	5	8	9	11	12
A								
B								

The diagram shows the F Phrygian mode scale. It consists of seven notes: F, E flat, D, C, B flat, A, and G. The notes are arranged on five horizontal lines. The first note, F, is on the top line. The second note, E flat, is on the fourth line. The third note, D, is on the third line. The fourth note, C, is on the second line. The fifth note, B flat, is on the first line. The sixth note, A, is on the fourth line. The seventh note, G, is on the third line. The notes are connected by vertical stems.

F[♯] / G[♭] Phrygian

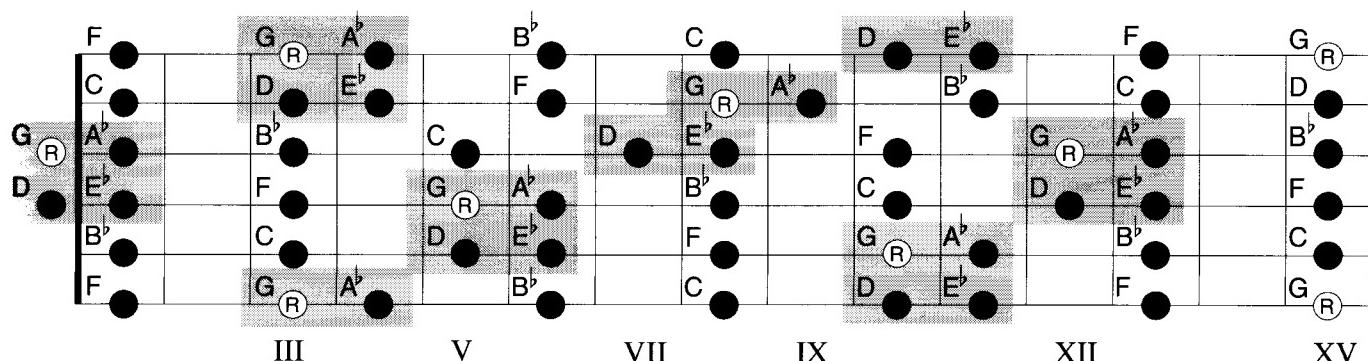
T A B

4	5	7	9	11	12	14	16
---	---	---	---	----	----	----	----

Finding the Half Steps

PERSPECTIVE #1

The formula for the Phrygian mode is 1/2 - 1 - 1 - 1 - 1/2 - 1 - 1. The half steps occur between steps one and two, and five and six. Here is how the G Phrygian Mode looks along each string. Study the Phrygian mode on all strings.



P
H
R
Y
G
I
A
N

Thinking in a Parent Key

PERSPECTIVE #2

Minor chords function as ii, iii or vi chords in major keys. The Phrygian mode corresponds to the iii chord. If you desired Phrygian sounds against a Bmin7 chord you would ask yourself, "in what key is Bmin7 the iii chord?" The answer would be the key of G major.

D Min7

Use the B♭ Major scale because Dmin7 is the iii chord in the key of B♭.

G Min7

Use the E♭ Major scale because Gmin7 is the iii chord in the key of E♭.

C Min7

Use the A♭ Major scale because Cmin7 is the iii chord in the key of A♭.

F Min7

Use the D♭ Major scale because Fmin7 is the iii chord in the key of D♭.

PERSPECTIVE #3

Altering a scale

The Phrygian mode is produced by flattening the second, third, sixth and seventh degrees of the major scale. Another, possibly simpler way would be to flatten the second degree of the natural minor scale.

E Major

E Major: G A B C# D E F# G
E Phrygian: G A B C# D E F G

G Major: C D E F# G A B C#
G Phrygian: C D E F# G A B C

PERSPECTIVE #4

In Relation to a Chord's Root

You can locate the Phrygian mode by thinking of the major key signature that lies a major third below the root of a minor chord. If you wanted to use D Phrygian against a Dmin7 chord, you would "think" in the key of B^b Major because B^b lies a major third below the root of the Dmin7 chord.

○ = root
■ = first note of the related major scale

Dmin7: Bb D F A
D5: Bb D F# A

If you were soloing over these chords, the Phrygian mode could be thought of as the major scale that begins on this note (B^b).

Cmin7: A C E G
C5: A C E G

If you were improvising against either of these chords, the Phrygian mode could be thought of as the major scale that begins on this note (A^b).

Amin7: F A C E
A5: F A C E

If you were improvising against either of these chords, the Phrygian mode could be thought of as the major scale that begins on this note (F).

Adjusting Key Signatures

PERSPECTIVE #5

You can deduce the proper key signature for a specific Phrygian mode by subtracting a sharp or adding a flat to a minor key signature based on the root of the chord. What key corresponds to C[#] Phrygian? The chord is C[#]min7. The key of C[#] Minor has four sharps. By subtracting a sharp, you are now in the key of A Major. Playing in A Major puts you in C[#] Phrygian. What key corresponds to B^b Phrygian? Perhaps the chord is B^bmin7. The key of B^b Minor has five flats. By adding a flat, you are now in G^b Major. Playing in G^b Major puts you in B^b Phrygian.

The Mode in Six Closed Positions

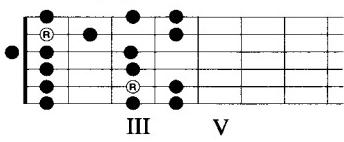
FINGERINGS

Here are six fingerings for the Phrygian mode in the key of E. Practice the mode in every key!

OPEN POSITION FINGERINGS

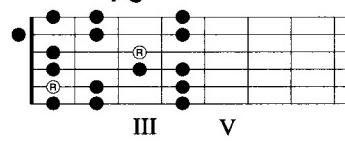
In Every Key

C Phrygian

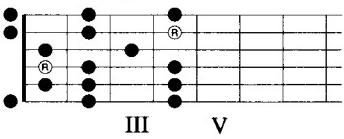


There are no open strings in an F Phrygian Mode.

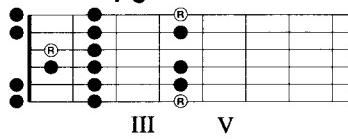
B^b Phrygian



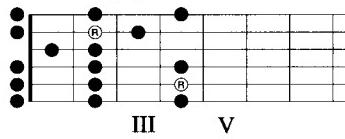
E^b Phrygian



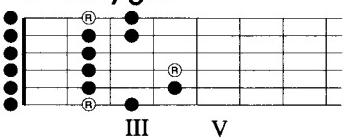
A^b Phrygian



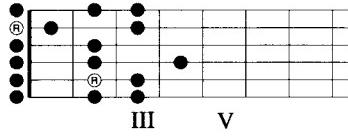
D^b Phrygian



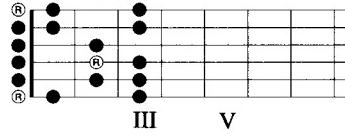
G^b Phrygian



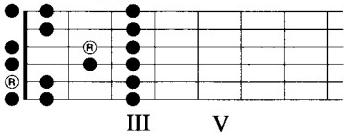
B Phrygian



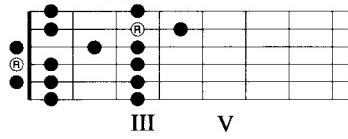
E Phrygian



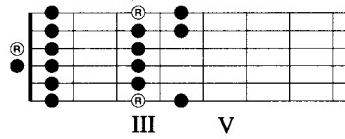
A Phrygian



D Phrygian



G Phrygian



HARMONIZING THE MODE

Chord Voicings

These are the chords constructed from the E Phrygian Mode. You should be comfortable with them in all twelve keys. The chord types remain constant in every key.

Emin7	FMaj7	G7	Amin7	Bmin7 ^b 5	CMaj7	Dmin7	Emin7

Here are two possibilities for voicing the harmonies for this mode. The first is for F[#] Phrygian and the second is for B^b Phrygian. Read through them from left to right.

Improvisation**USING THE MODE**

The Phrygian Mode works well over the following: 1) any of the chords in the harmonized Phrygian mode; 2) starting on the root of **min7 chords** in vamp situations or progressions that modulate to temporary minor key centers; 3) in minor progressions **where the II chord is a maj7 chord**; and 4) starting on the root of **min7^{b9} chords**.

1. D Phrygian

Dmin7

2. G Phrygian

Gmin7

A♭ Maj7

Gmin7

A♭ Maj7

3. E Phrygian

Amin7

Emin7

F

G

Amin7

4. B Phrygian

CMaj7

Bmin7

Emin7

Bmin7

5. D Phrygian

Dmin7

E♭ Maj7

Dmin7

F7sus



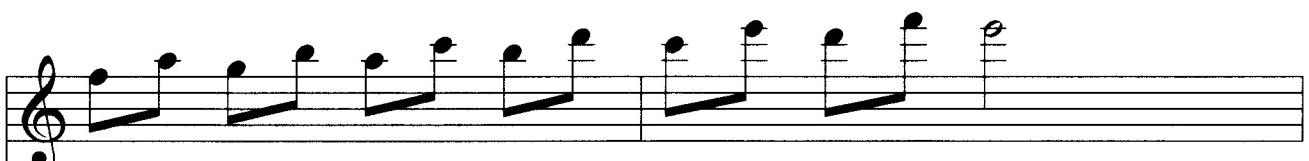
MELODIC PATTERNS

For Practice

E Phrygian



T												
A	7	10	8	7	10	9	7	10	9	7	10	9
B												



T	10	10	8	7	10	8	7	10	8	12	10	13	12
A													
B													



T	12	15	10	13	8	12	7	10	10	8	8	7	
A													
B													



T	7	10	10	9	9	7	7	10	10	9	8	7	7
A													
B													




B Phrygian

Sheet music for B Phrygian mode in 4/4 time. Treble clef, key signature of one sharp (F#). The melody consists of eighth-note patterns.

Fretboard diagram for B Phrygian mode. The strings are labeled T (Top), A, and B (Bottom). Fingerings are indicated below the strings:

T												
A	2	2	5	3	2	3	²	5	3	5	4	2
B	5							5			2	5

Sheet music for B Phrygian mode in 4/4 time. Treble clef, key signature of one sharp (F#). The melody consists of eighth-note patterns.

Fretboard diagram for B Phrygian mode. The strings are labeled T (Top), A, and B (Bottom). Fingerings are indicated below the strings:

T	5	4	5	5	3	5	²	5	3	5	3	2
A	5	4	5	5	3	5		5	3	5	3	2
B												

Sheet music for B Phrygian mode in 4/4 time. Treble clef, key signature of one sharp (F#). The melody consists of eighth-note patterns.

Fretboard diagram for B Phrygian mode. The strings are labeled T (Top), A, and B (Bottom). Fingerings are indicated below the strings:

T	7	5	7	10	5	3	5	8	3	2	3	7	2	²	5
A															
B															

Sheet music for B Phrygian mode in 4/4 time. Treble clef, key signature of one sharp (F#). The melody consists of eighth-note patterns.

Fretboard diagram for B Phrygian mode. The strings are labeled T (Top), A, and B (Bottom). Fingerings are indicated below the strings:

T	2	5	2	5	5	4	5	4	4	2	4	²	2	2	5
A															
B															



The

LYDIAN

Mode

**In Every Key
on Single Strings**

The Lydian mode is a major-type scale that is built upon the fourth degree of any major scale and shares the same key signature. Here is the mode in all the keys, arranged in a cycle of fourths.

C Lydian

T
A
B

3 5 7 9 10 12 14 15

A^b Lydian

T
A
B

1 3 5 7 8 10 12 13

B Lydian

T
A
B

0 2 4 6 7 9 11 12

F Lydian

T
A
B

3 5 7 9 10 12 14 15

D^b Lydian

T
A
B

4 6 8 10 11 13 15 16

E Lydian

T
A
B

2 4 6 8 9 11 13 14

B^b Lydian

T
A
B

3 5 7 9 10 12 14 15

G^b Lydian

T
A
B

4 6 8 10 11 13 15 16

A Lydian

T
A
B

2 4 6 8 9 11 13 14

E^b Lydian

T
A
B

1 3 5 7 8 10 12 13

G^b and F[#] are enharmonically equivalent. The notes sound the same but are named differently.

D Lydian

T
A
B

0 2 4 6 7 9 11 12

F[#] Lydian

T
A
B

4 6 8 10 11 13 15 16

G Lydian

T
A
B

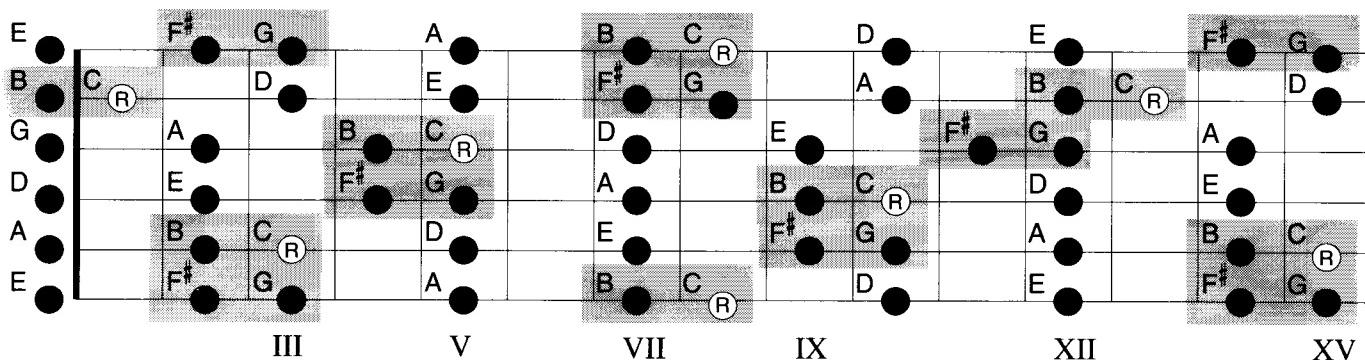
0 2 4 6 7 9 11 12



Finding the Half Steps

PERSPECTIVE #1

The formula for the Lydian mode is 1 - 1 - 1 - 1/2 - 1 - 1 - 1/2. The half steps are found between steps four and five, and seven and eight. Here is how the C Lydian Mode looks along each string. You should practice playing all twelve Lydian modes on each string.



Thinking in a Parent Key

PERSPECTIVE #2

L
Y
D
I
A
N

Major chords function as I or IV chords in major keys. If you know what the IV chords are in every key this approach works quite well. If the chord is a DMaj7 and you want to use Lydian sounds, ask yourself "in what key is DMaj7 the IV chord?" Answer: A Major.

B^b Maj7

Use the F Major scale because B^b Maj7 is the IV chord in the key of F.

E^b Maj7

Use the B^b Major scale because E^b Maj7 is the IV chord in the key of B^b.

A^b Maj7

Use the E^b Major scale because A^b Maj7 is the IV chord in the key of E^b.

D^b Maj7

Use the A^b Major scale because D^b Maj7 is the IV chord in the key of A^b.

PERSPECTIVE #3

Altering a Scale

The Lydian mode is produced by raising the fourth degree of any major scale.

B^b Major

A musical staff diagram illustrating the alteration of a major scale to Lydian mode. It shows two staves: B^b Major and G Major. Arrows point from the 4th degree of each scale (B and F) down to the 4th degree of the corresponding Lydian mode (B[#] and F[#]), which are highlighted with boxes.

G Major

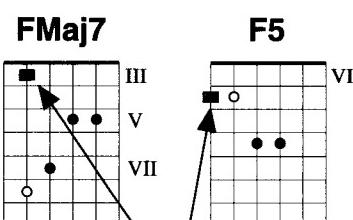
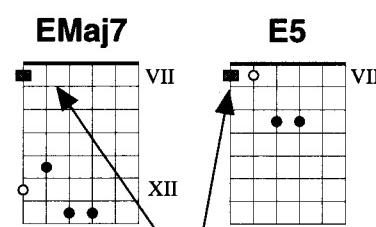
PERSPECTIVE #4

*In Relation to
a Chord's Root*

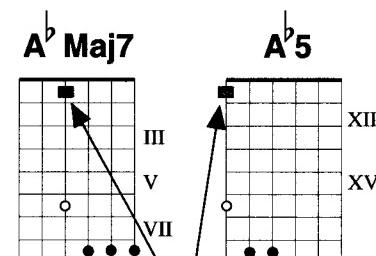
You can locate the Lydian mode by thinking of the major key signature that lies a perfect fourth below a major chord's root. If you wanted to use E Lydian over an EMaj7 chord you would want to think in the key of B Major because B lies a perfect fourth below the root of the EMaj7 chord.

o = root
■ = first note of the related major scale

Suppose you were improvising against these chords,
the Lydian mode could be thought of as the major scale that begins on this note (B).



If you were improvising against either of these chords,
the Lydian mode could be thought of as the major scale that begins on this note (C).



If you were improvising against either of these chords,
the Lydian mode could be thought of as the major scale that begins on this note (E^b).

Adjusting Key Signatures

PERSPECTIVE #5

You can deduce the proper key signature for a specific Lydian mode by dropping a flat or adding a sharp to the major key signature based on the root of the chord. If you are trying to figure out what key signature corresponds to D Lydian you would think the following: "the chord is DMaj7. The key of D Major has two sharps. By adding a sharp I am now in the key of A Major. Playing in the key of A Major puts me in D Lydian." What key signature corresponds to B^b Lydian? The chord is B^bMaj7. The key of B^b has two flats. By dropping a flat you are now in the key of F Major. Playing in the key of F puts you in B^b Lydian. Practice this kind of thinking in all keys.

The Mode in Six Closed Positions

FINGERINGS

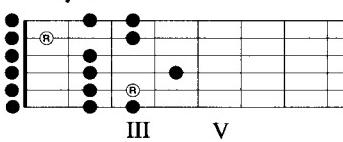
Here are six fingerings for the Lydian mode in the key of F. Practice the mode in every key!

L
Y
D
I
A
N

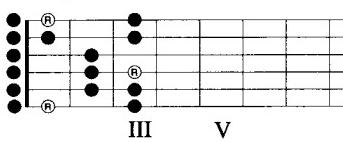
OPEN POSITION FINGERINGS

In Every Key

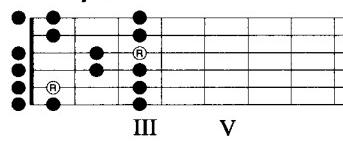
C Lydian



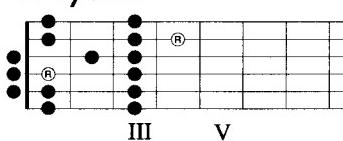
F Lydian



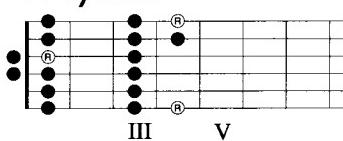
B^b Lydian



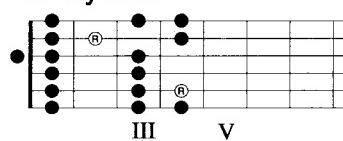
E^b Lydian



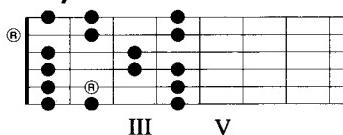
A^b Lydian



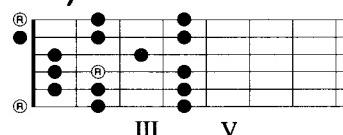
D^b Lydian



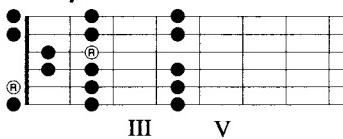
B Lydian



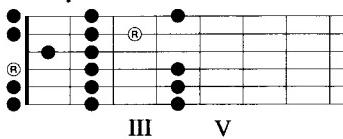
E Lydian



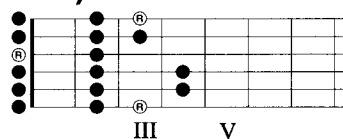
A Lydian



D Lydian



G Lydian



HARMONIZING THE MODE

Chord Voicings

These are the chords constructed from the F Lydian mode. You should be comfortable with them in all twelve keys. The chord types remain constant in every key.

FMaj7 G7 Amin7 Bmin7^b5 CMaj7 Dmin7 Emin7 FMaj7

Here are two possibilities for voicing the harmonies for this mode. The first is for C Lydian and the second is for E^b Lydian. Read through them from left to right.

Improvisation**USING THE MODE**

The Lydian mode works well over the following harmonies: 1) any of the chords in the harmonized Lydian mode; 2) starting on the root of **Major**, **Maj6**, **Maj7**, **Maj9**, **Maj13**, **Maj6/9** and **Maj7/6** chords; and, 3) starting on the root of **Maj7#11**, **Maj9#11** and **Maj7b5** chords.

1. B^b Lydian

B^bMaj7 Amin7 Gmin7 FMaj7

2. F Lydian

F Maj9

3. D Lydian

D Maj7 #11 C#min7

4. C Lydian, then E^b Lydian

C Maj7 #11 E^b Maj7 #11

5. G Lydian

G Maj7 #11 Bmin7 Emin7 Bmin7

LYDIAN

MELODIC PATTERNS

For Practice

C Lydian

A musical staff in G major (one sharp) and common time (4/4). The pattern consists of eighth-note pairs followed by sixteenth-note pairs.

T															
A															
B	3	5	2	3	5	2	4	5	2	4	5	3	4	5	5

A musical staff in G major (one sharp) and common time (4/4). The pattern consists of eighth-note pairs followed by sixteenth-note pairs.

T	3	5	2	3	5	2	3	5	2	3	5	7	3	5	7	8	5	7	8	10	7	8
A																						
B																						

A musical staff in G major (one sharp) and common time (4/4). The pattern consists of eighth-note pairs followed by sixteenth-note pairs.

T	8	10	12	8	7	8	10	7	5	7	8	5	3	5	7	3	2	3	5	2	5	2	3	5	3	5	5
A																											
B																											

A musical staff in G major (one sharp) and common time (4/4). The pattern consists of eighth-note pairs followed by sixteenth-note pairs.

T	4	5	3	4	2	4	5	2	5	2	4	5	4	5	2	4	5	2	5	3	5	2	3	2	3	5	2	3
A																												
B																												



G Lydian

A musical score for a single melodic line. The key signature is one sharp, indicating G major. The time signature is 12/8. The melody consists of eighth-note patterns. It begins with a sixteenth-note figure, followed by a series of eighth-note pairs. This pattern repeats several times, creating a rhythmic groove. The melody ends with a final eighth-note pair.

Fretboard diagram for the A string of a 12-string guitar. The diagram shows a 12-fret neck with the 12th fret at the top. The A string is the 5th string from the sound hole. Fingerings are indicated above the strings: T (12th fret), A (12th fret), B (12th fret), 3 (11th fret), 5 (10th fret), 2 (9th fret), 2 (8th fret), 4 (7th fret), 2 (6th fret), 4 (5th fret), 5 (4th fret), 4 (3rd fret), 5 (2nd fret), 2 (1st fret), 5 (open). The 12th fret is marked with a double line.

Sheet music and tablature for guitar. The music is in G major (two sharps) and common time. The tablature shows a melodic line with the following fingerings:

T	5	2	2	3	2	3	5	3	5	7	5
A											
B		5									

The tablature is divided into measures by vertical bar lines. The first measure starts at the 5th fret of the 6th string. The second measure starts at the 7th fret of the 6th string. The third measure starts at the 9th fret of the 6th string. The fourth measure starts at the 10th fret of the 6th string. The fifth measure starts at the 12th fret of the 6th string. The sixth measure starts at the 10th fret of the 6th string. The seventh measure starts at the 12th fret of the 6th string. The eighth measure starts at the 14th fret of the 6th string. The ninth measure starts at the 15th fret of the 6th string. The tenth measure starts at the 14th fret of the 6th string. The eleventh measure starts at the 15th fret of the 6th string. The twelfth measure starts at the 15th fret of the 6th string.

Sheet music and tablature for guitar. The music is in 8va (octave) position, key of A major (two sharps), and common time. The tablature shows a melodic line with grace notes and a harmonic section. The first measure consists of grace notes above the main notes. The second measure is a harmonic section with the following fingering: T 1, A 5, B 1. The third measure continues the melodic line with grace notes. The fourth measure is another harmonic section with the following fingering: T 1, A 5, B 1. The fifth measure continues the melodic line with grace notes. The sixth measure is a harmonic section with the following fingering: T 1, A 5, B 1. The seventh measure continues the melodic line with grace notes. The eighth measure is a harmonic section with the following fingering: T 1, A 5, B 1. The ninth measure continues the melodic line with grace notes. The tenth measure is a harmonic section with the following fingering: T 1, A 5, B 1.

The **M**IXOLYDIAN Mode

**In Every Key
on Single Strings**

The Mixolydian mode is a dominant-type scale that is built upon the fifth degree of any major scale and therefore shares the same key signature. Here is the mode in all the keys, arranged in the cycle of fourths.

C Mixolydian

T A B

3 5 7 8 10 12 13 15

A^b Mixolydian

T A B

1 3 5 6 8 10 11 13

B Mixolydian

T A B

0 2 4 5 7 9 10 12

F Mixolydian

T A B

3 5 7 8 10 12 13 15

D^b Mixolydian

T A B

4 6 8 9 11 13 14 16

E Mixolydian

T A B

2 4 6 7 9 11 12 14

B^b Mixolydian

T A B

3 5 7 8 10 12 13 15

G^b Mixolydian

T A B

4 6 8 9 11 13 14 16

A Mixolydian

T A B

2 4 6 7 9 11 12 14

E^b Mixolydian

T A B

1 3 5 6 8 10 11 13

G^b and F[#] are enharmonically equivalent. The notes sound the same but are named differently.

D Mixolydian

T A B

0 2 4 5 7 9 10 12

F[#] Mixolydian

T A B

4 6 8 9 11 13 14 16

G Mixolydian

T A B

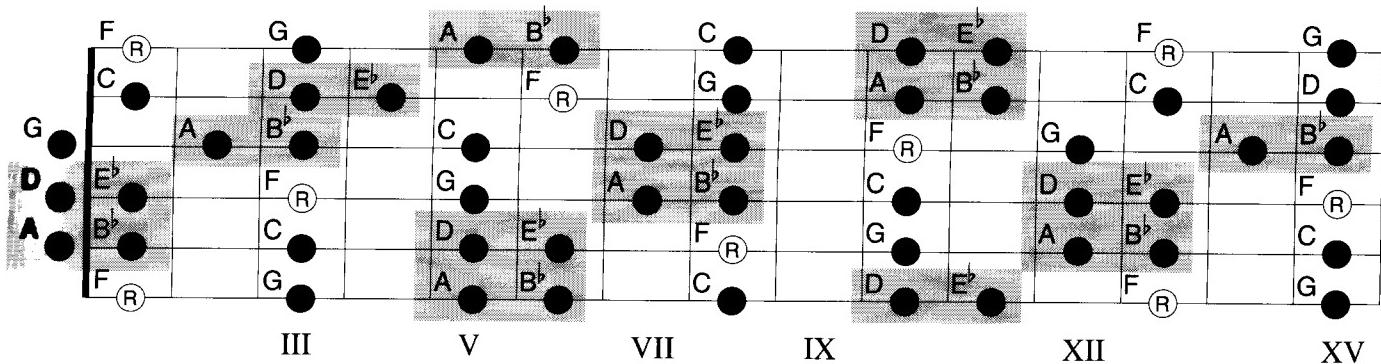
0 2 4 5 7 9 10 12



Finding the Half Steps

PERSPECTIVE #1

The formula for the Mixolydian mode is 1-1-1/2-1-1-1/2-1. The half steps occur between steps three and four, and six and seven. The F Mixolydian Mode is shown below along the six individual strings. You should practice playing all twelve Mixolydian modes on each string.



Thinking in a Parent Key

PERSPECTIVE #2

Dominant chords function as V chords in major keys. You must know what the V chords are in every key to use this approach. If the chord you are improvising on is G7 and you want to use the Mixolydian mode, you would use the C major scale because G7 is the V chord in the key of C.

G7

Use the C Major scale because G7 is the V chord in the key of C.

C7

Use the F Major scale because C7 is the V chord in the key of F.

F7

Use the B♭ Major scale because F7 is the V chord in the key of B♭.

B♭7

Use the E♭ Major scale because B7 is the V chord in the key of E♭.

PERSPECTIVE #3

Altering a Scale

The Mixolydian mode is produced by lowering the seventh degree of any major scale.

B^b Major



F Major



B^b Mixolydian

F Mixolydian

↓
b7

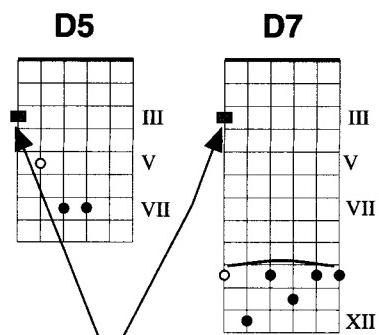
↓
b7

PERSPECTIVE #4

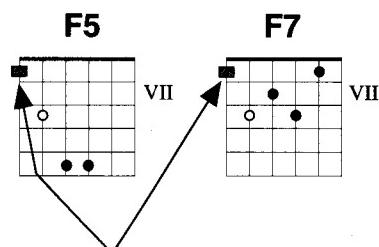
*In Relation to
a Chord's Root*

You locate the Mixolydian mode by thinking of the major key signature that lies a perfect fifth below a dominant chord's root. If you wanted to use A Mixolydian against an A7 chord, you would think in the key of D because D lies a perfect fifth below the root of the A7 chord.

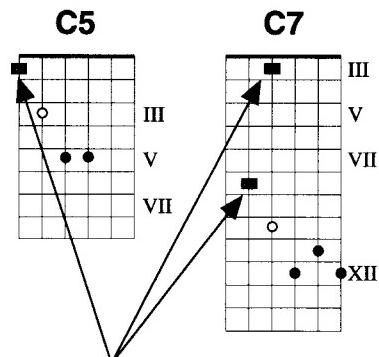
—
○ = root
■ = first note of the
related major scale
—



Suppose you were improvising against these chords,
the Mixolydian mode could be thought of as the major scale that begins on this note (G).



If you were improvising against either of these chords,
the Mixolydian mode could be thought of as the major scale that begins on this note (B^b).



If you were improvising against either of these chords,
the Mixolydian mode could be thought of as the major scale that begins on this note (F).

Adjusting Key Signatures

PERSPECTIVE #5

You can deduce the proper key signature for a specific Mixolydian mode by subtracting a sharp or adding a flat to the major key signature based on the root of the chord. If you wanted to figure out what key signature corresponds to E Mixolydian, you would think the following: "The chord is E7. The key of E Major has four sharps. By subtracting a sharp, I am now in the key of A major. Playing in the key of A Major puts me in E Mixolydian." What key signature corresponds to A^b Mixolydian? The chord is A^b7. The key of A^b has four flats. By adding a flat we are now in the key of D^b major. Playing in D^b Major puts us in A^b Mixolydian.

The Mode in Six Closed Positions

FINGERINGS

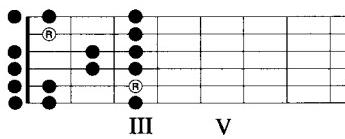
Here are six fingerings for the Mixolydian mode in the key of G. Practice the mode in every key!



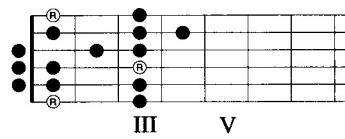
OPEN POSITION FINGERINGS

In Every Key

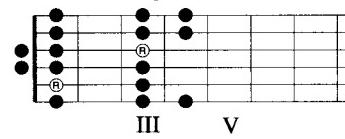
C Mixolydian



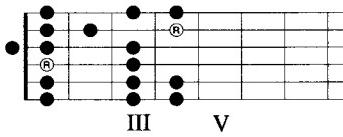
F Mixolydian



B^b Mixolydian

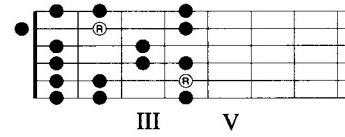


E^b Mixolydian

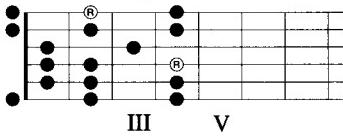


There are no open strings in an A^b Mixolydian scale.

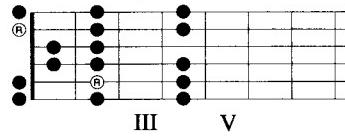
D^b Mixolydian



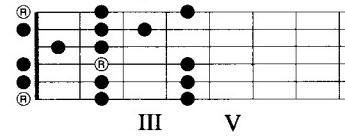
G^b Mixolydian



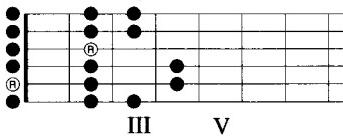
B Mixolydian



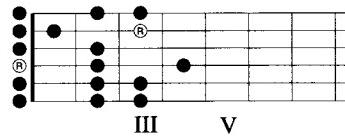
E Mixolydian



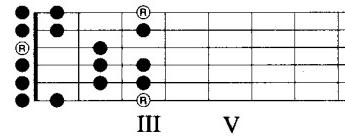
A Mixolydian



D Mixolydian



G Mixolydian



HARMONIZING THE MODE

Chord Voicings

These are the chords constructed from the harmonized Mixolydian mode. You should be comfortable with them in all twelve keys. The chord types remain constant in every key.

G7 Amin7 Bmin7^{b5} CMaj7 Dmin7 Emin7 FMaj7 G7

Here are two possibilities for voicing the harmonies for this mode. The first is for D Mixolydian and the second is for B Mixolydian. Read through them from left to right.

Improvisation**USING THE MODE**

The Mixolydian mode works well over the following: 1) any of the chords in the harmonized Mixolydian mode; 2) starting on the root of **dominant 7th, 9th, 11th and 13th chords** where no alterations are present.

1. G Mixolydian

G9

2. B♭ Mixolydian

B♭13

3. F Blues

F7

B♭7

F7

C7

B♭7

F7

C7



MELODIC PATTERNS

For Practice

C Mixolydian



T	5	7	5	8	7	5	8	7	5	8	7	5	8	7	5	6	5	7	5	8	6	5	5
A	8	7	5	8	7	5	8	7	5	8	7	5	8	7	5	8	7	5	8	7	5	8	
B																							



T	5	8	6	5	6	5	8	6	5	9	10	8	6	5	12	10	8	6	13	12	10	8	15	13	12	8
A	7																									
B																										



T	8	15	13	12	6	13	12	10	5	12	10	8	8	10	8	6	6	8	6	5	5	6	5	8	7	5	8	6	5
A																													
B																													



T	6	5	7	5	7	5	5	7	5	8	8	5	8	7	7	8	7	5	5	7	5	8	5	8	7	8
A	8																									
B																										



M
I
X
O
L
Y
D
I
A
N

F Mixolydian

A musical staff in G clef, 4/4 time, with a key signature of one flat. It shows a sequence of eighth-note chords: C major (C-E-G), D major (D-F#-A), E major (E-G-B), F major (F-A-C), G major (G-B-D), A major (A-C-E), B major (B-D-F#), and C major again (C-E-G). The notes are grouped by vertical bar lines.

T																										
A																										
B	1	3	5	3	3	5	1	5	1	3	1	1	3	5	3	3	5	1	3	5	3	3	5	2	5	

A musical staff in G clef, 4/4 time, with a key signature of one flat. It shows a sequence of eighth-note chords: C major (C-E-G), D major (D-F#-A), E major (E-G-B), F major (F-A-C), G major (G-B-D), A major (A-C-E), B major (B-D-F#), and C major again (C-E-G). The notes are grouped by vertical bar lines.

T	2	3	3	2	3	5	4	3	5	3	6	5	3	4	3	4	6	5	4	6	3	6	6	
A	5																							
B																								

A musical staff in G clef, 4/4 time, with a key signature of one flat. It shows a sequence of eighth-note chords: C major (C-E-G), D major (D-F#-A), E major (E-G-B), F major (F-A-C), G major (G-B-D), A major (A-C-E), B major (B-D-F#), and C major again (C-E-G). The notes are grouped by vertical bar lines.

T	6	3	5	8	4	6	3	6	3	4	6	5	5	3	4	3	3	5	3	6	2	3	5	4	
A																									
B																									

A musical staff in G clef, 4/4 time, with a key signature of one flat. It shows a sequence of eighth-note chords: C major (C-E-G), D major (D-F#-A), E major (E-G-B), F major (F-A-C), G major (G-B-D), A major (A-C-E), B major (B-D-F#), and C major again (C-E-G). The notes are grouped by vertical bar lines.

T	1	3	5	3	5	1	3	2	3	5	1	5	1	3	5	3	5	1	3	1	3	5	1	5	1
A																									
B																									



The AEOlian Mode

**In Every Key
on Single Strings**

The Aeolian mode is a minor-type scale that is built upon the sixth degree of any major scale and therefore shares the same key signature. It is also known as the natural or pure minor scale. Here is the mode in all the keys, arranged in a cycle of fourths.

C Aeolian

T A B
0 5 6 8 10 11 15

A^b Aeolian

T A B
1 3 4 6 0 9 11 13

B Aeolian

T A B
0 2 3 5 7 8 10 12

F Aeolian

T A B
3 5 6 8 10 11 13 15

D^b Aeolian

T A B
4 6 7 9 11 12 14 16

E Aeolian

T A B
2 4 5 7 9 10 12 14

B^b Aeolian

T A B
3 6 8 10 11 13 15

G^b Aeolian

T A B
4 6 7 9 11 12 14 16

A Aeolian

T A B
2 4 5 7 9 10 12 14

E^b Aeolian

T A B
1 3 4 6 8 9 11 13

G^b and F[#] are enharmonically equivalent. The notes sound the same but are named differently.

D Aeolian

T A B
0 2 3 5 7 8 10 12

F[#] Aeolian

T A B
4 6 7 9 11 12 14 16

G Aeolian

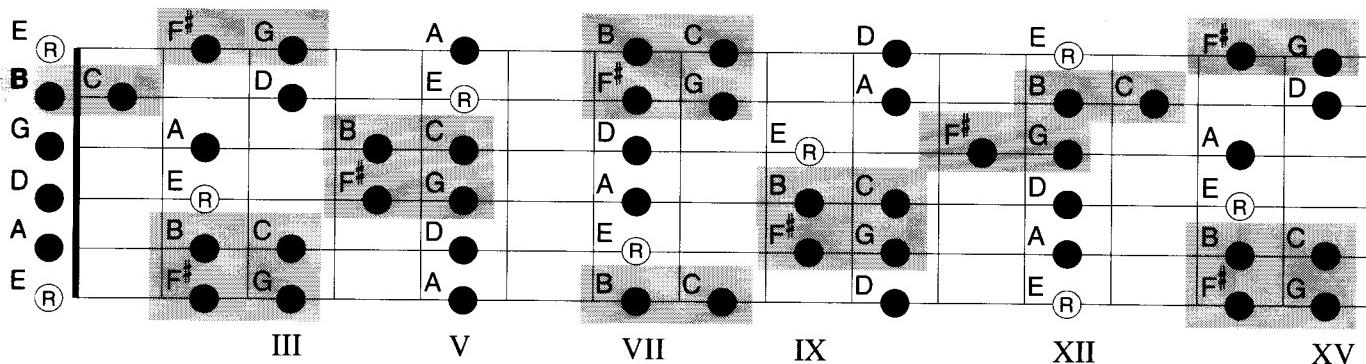
T A B
0 2 3 5 7 8 10 12



**Finding the
Half Steps**

PERSPECTIVE #1

The formula for the Aeolian mode is 1-1/2 - 1-1-1/2 - 1-1. The half steps occur between steps two and three, and five and six. The E Aeolian mode is shown below on all strings. Practice improvising in all keys using the Aeolian mode up and down each string.



**Thinking in a
Parent Key**

PERSPECTIVE #2

Minor chords function as ii, iii or vi chords in major keys. The Aeolian mode corresponds to vi chords. If you were improvising against a Gmin chord and you wanted to hear Aeolian sounds, you would ask yourself, "in what key is Gmin the vi chord?" The answer, of course, is B^b major.

Dmin7

Use the F Major scale because Dmin7 is the vi chord in the key of F.

Gmin7

Use a B^b Major scale because Gmin7 is the vi chord in the key of B^b.

Cmin7

Use an E^b Major scale because Cmin7 is the vi chord in the key of E^b.

Fmin7

Use an A^b Major scale because Fmin7 is the vi chord in the key of A^b.

A
E
O
L
I
A
N

PERSPECTIVE #3

Altering a Scale

The Aeolian mode is produced by lowering the third, sixth and seventh degrees of any major scale.

D Major

A musical staff in G clef. The top line shows D Major notes: D, E, F#, G, A, B, C#. The bottom line shows D Aeolian notes: D, E, F, G, A, B-flat, C. Arrows point from the text labels below to the corresponding lowered notes in the second line.

D Aeolian

F Major

A musical staff in F clef. The top line shows F Major notes: F, G, A, B, C, D, E. The bottom line shows F Aeolian notes: F, G, A, B, C, D-flat, E. Arrows point from the text labels below to the corresponding lowered notes in the second line.

F Aeolian

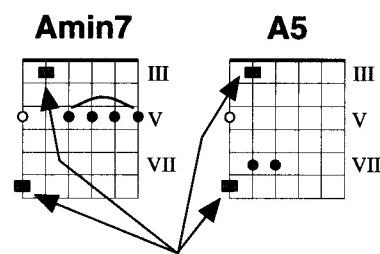
PERSPECTIVE #4

*In Relation to
a Chord's Root*

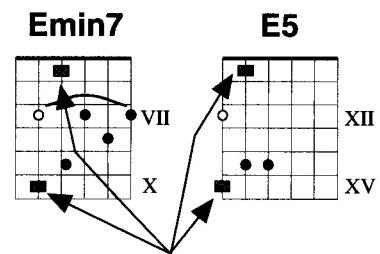
You can locate the Aeolian mode by thinking of the major key signature that lies a minor third above a minor chord's root. If you wanted to use B Aeolian against a Bmin7 chord, you would think in the key of D Major because D lies a minor third above the root of the Bmin7 chord.

○ = root
■ = first note of the related major scale

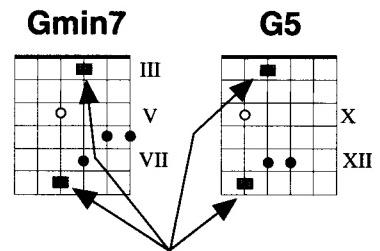
Suppose you were improvising against these chords,
the Aeolian mode could be thought of as the major scale that begins on this note (C).



If you were improvising against either of these chords,
the Aeolian mode could be thought of as the major scale that begins on this note (G).



If you were improvising against either of these chords,
the Aeolian mode could be thought of as the major scale that begins on this note (B^b).



Adjusting Key Signatures

PERSPECTIVE #5

The Aeolian mode corresponds exactly to the minor key signatures so no adjustments are necessary. The key signature for C Aeolian is the same as the key signature for the key of C Minor. D Aeolian's key signature is the same as the key of D Minor, etc

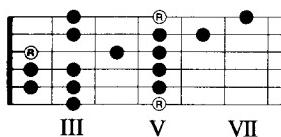
The Mode in Six Closed Positions

FINGERINGS

Here are six fingerings for the Aeolian mode in the key of A. Practice the mode in every key!



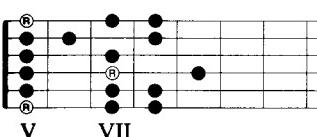
T	A	B
2 4 1 2 4 1 3 4 1 3 4 1 3 4	3 5 2 3 5 2 4 5 3 5 6 3 5 7	3 5 7 3 5 7 4 6 7 5 6 8 5 7 8



III V VII



T	A	B
1 3 4 1 3 4 1 3 4 1 3 4 1 3 4	5 7 9 5 7 9 5 7 9 5 6 8 5 7 8	10 12 13 9 10 12 9 10 12 10 12 13 10 12 13

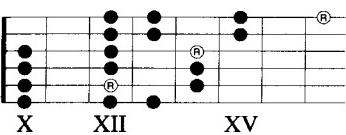


V VII

8va-----



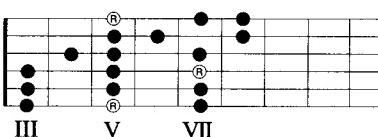
T	A	B
1 3 4 1 2 4 1 2 4 1 2 4 1 2 4 4	10 12 14 10 12 14 10 12 15 12 13 15 10 12 17	12 13 15 12 14 15 12 13 16 12 13 17



X XII XV



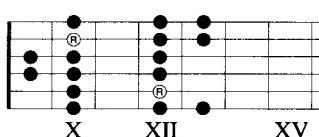
T	A	B
1 2 4 1 2 4 1 2 4 1 2 4 1 2 4	3 5 7 3 5 7 4 6 7 5 6 8 5 7 8	1 2 4 1 2 4 1 2 4 1 2 4 1 2 4



III V VII



T	A	B
1 3 4 1 3 1 2 4 1 2 4 1 3 4 1 3 4	5 7 9 5 7 9 5 7 9 5 6 8 5 7 8	10 12 13 9 10 12 9 10 12 10 12 13 10 12 13

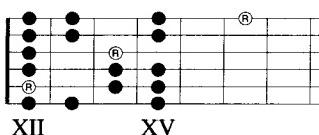


X XII XV

8va-----



T	A	B
1 2 4 1 3 4 1 3 4 1 3 4 1 3 4 4	10 12 14 10 12 14 10 12 15 12 13 15 10 12 17	12 13 15 12 14 15 12 13 16 12 13 17



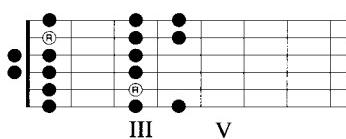
XII XV



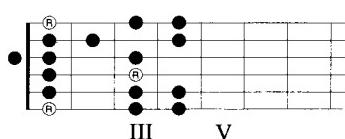
OPEN POSITION FINGERINGS

In Every Key

C Aeolian

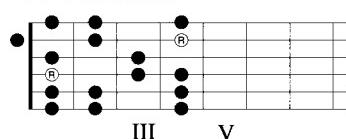


F Aeolian

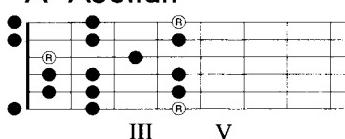


There are no open strings in
a B^{\flat} Aeolian scale.

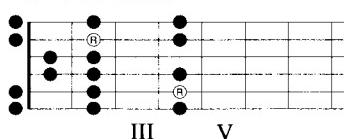
E^{\flat} Aeolian



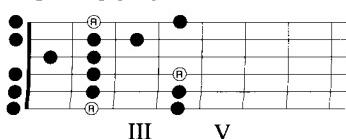
A^{\flat} Aeolian



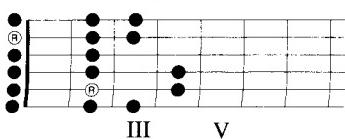
D^{\flat} Aeolian



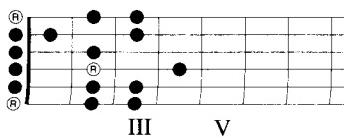
G^{\flat} Aeolian



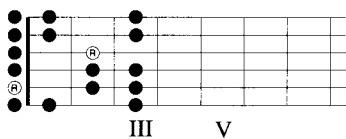
B Aeolian



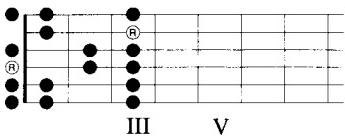
E Aeolian



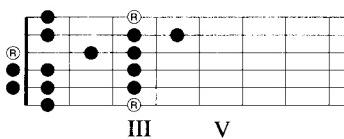
A Aeolian



D Aeolian



G Aeolian



HARMONIZING THE MODE

Chord Voicings

These are the chords constructed from the harmonized Aeolian mode. You should be comfortable with them in all twelve keys. The chord types remain constant in every key.

Amin7 Bmin7 \flat 5 CMaj7 Dmin7 Emin7 FMaj7 G7 Amin7

Here are two possibilities for voicing the harmonies for this mode. The first is for A Aeolian and the second is for B Aeolian. Read through them from left to right.

Improvisation**USING THE MODE**

The Aeolian mode works well over the following: 1) any of the chords in the harmonized Aeolian mode; 2) starting at the root of **minor triads, min6, min7, min9, min11, min13, min add9, and min7add11** chords; 3) in minor chord progressions where the ii chord is a **min7^b5** (half-diminished) chord.

1. A Aeolian

Amin7 G7 FMaj7 G7

2. C Aeolian, then G Aeolian

Cmin7 Gmin7

3. D Aeolian

Emin7^b5 A7 Dmin9

5. F Aeolian

Fmin7 B^bmin7

Cmin7 Fmin7

A
E
O
L
I
A
N

MELODIC PATTERNS

For Practice

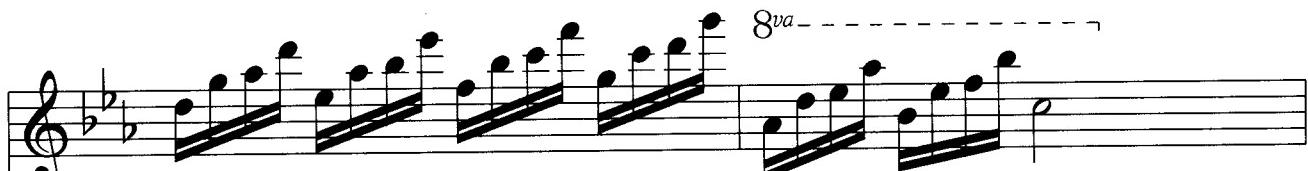
C Aeolian



T A B

3	3	5	5	6	6	6	3	3	5	6	5	5	3	3	4	3	4	6	6	3	8

8va



T A B

3	4	10	4	6	11	6	8	13	8	8	10	15	9	10	11	16	11	11	13	18	8

8va



T A B

13	13	15	20	11	11	13	18	9	10	11	16	8	8	10	15	6	6	8	13	4	4	6	11	3	3	4	10	5	6	3	8



T A B

3	4	6	6	3	4	4	3	3	5	3	3	5	6	6	3	4	3	5	6	3	3	5	5	3	3	5	5	3



D Aeolian

Musical staff showing a melody in D Aeolian mode. The staff consists of five horizontal lines and four spaces. The notes are represented by vertical stems with dots at the top.

T											
A											
B	10	10	10	12	12	8	8	10	10	7	7

Continuation of the musical staff from the previous page. The staff consists of five horizontal lines and four spaces. The notes are represented by vertical stems with dots at the top.

T	9	10	9	10	11	8	8	10	10	11	12	11	13	13	10
A															
B															

Continuation of the musical staff from the previous page. The staff consists of five horizontal lines and four spaces. The notes are represented by vertical stems with dots at the top.

T	15	15	13	13	11	12	11	10	10	8	8	10	11	10	9	10	9	7	8	7
A																				
B																				

Continuation of the musical staff from the previous page. The staff consists of five horizontal lines and four spaces. The notes are represented by vertical stems with dots at the top.

T	10	10	8	9	8	7	7	10	10	8	8	8	7	7	10	10	10	(10)
A																		
B																		

AEOLIAN

The

LOCRIAN

Mode

**In Every Key
on Single Strings**

The Locrian mode is a half-diminished scale that is built upon the seventh degree of any major scale and therefore shares the same key signature. Here is the mode in all the keys, arranged in a cycle of fourths.

C Locrian

T
A
B

9 4 6 8 9 11 13 15

G[♯]/A[♭] Locrian

T
A
B

1 2 4 6 7 9 11 13

B Locrian

T
A
B

0 1 3 5 6 8 10 12

F Locrian

T
A
B

3 4 6 8 9 11 13 15

C[♯]/D[♭] Locrian

T
A
B

4 5 7 9 10 12 14 16

E Locrian

T
A
B

2 3 5 7 8 10 12 14

B[♭] Locrian

T
A
B

3 4 6 8 9 11 13 15

F[♯]/G[♭] Locrian

T
A
B

4 5 7 9 10 12 14 16

A Locrian

T
A
B

2 3 5 7 8 10 12 14

E[♭] Locrian

T
A
B

1 2 4 6 7 9 11 13

D Locrian

T
A
B

0 1 3 5 6 8 10 12

G Locrian

T
A
B

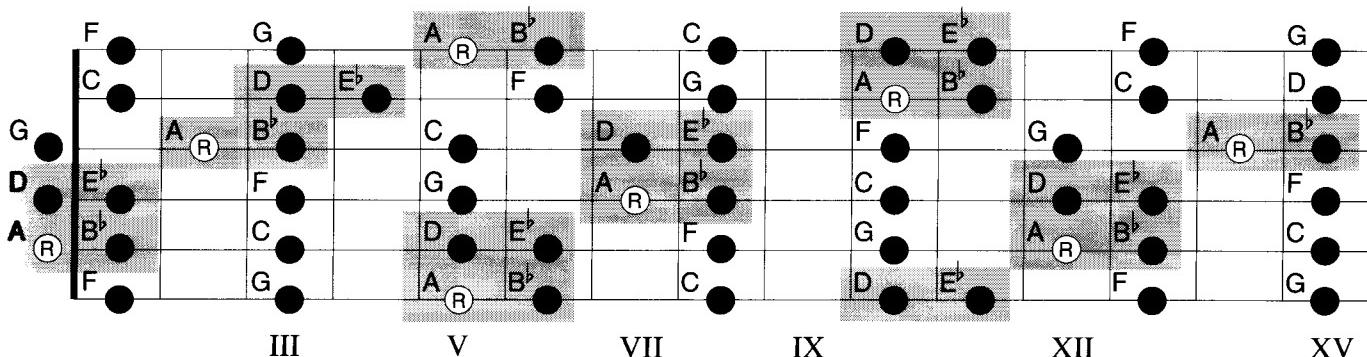
0 1 3 5 6 8 10 12



Finding the Half Steps

PERSPECTIVE #1

The formula for the Locrian mode is 1/2 - 1 - 1 - 1/2 - 1 - 1 - 1. The half steps occur between steps one and two, and four and five. The A Locrian Mode is shown below on all strings. Practice improvising in all keys using the Locrian mode up and down each string.



Thinking in a Parent Key

PERSPECTIVE #2

Half-diminished chords ($\text{min}7^{\flat}5$) function as vii chords in major keys. The Locrian mode corresponds to vii chords. If you were improvising against an A half-diminished chord and you wanted to hear Locrian sounds, you would ask yourself, "in what key is $\text{Amin}7^{\flat}5$ the vii chord?" The answer is B^{\flat} .

Amin $7^{\flat}5$

Use the B^{\flat} Major scale because $\text{Amin}7^{\flat}5$ is the vii chord in the key of B^{\flat} .

Dmin $7^{\flat}5$

Use the E^{\flat} Major scale because $\text{Dmin}7^{\flat}5$ is the vii chord in the key of E^{\flat} .

Gmin $7^{\flat}5$

Use the A^{\flat} Major scale because $\text{Gmin}7^{\flat}5$ is the vii chord in the key of A^{\flat} .

Cmin $7^{\flat}5$

Use the D^{\flat} Major scale because $\text{Cmin}7^{\flat}5$ is the vii chord in the key of D^{\flat} .

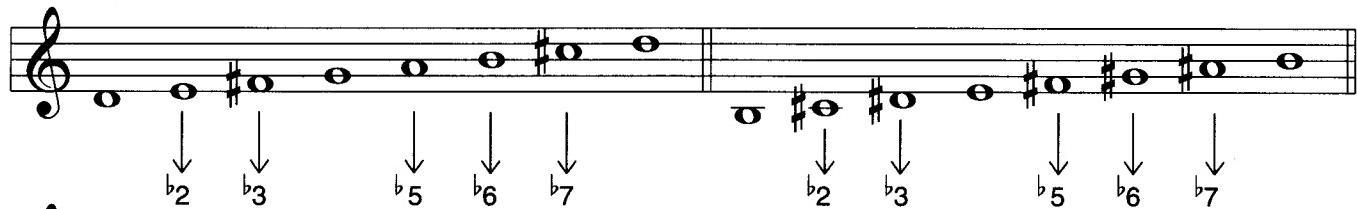
LOCRIAN

PERSPECTIVE #3

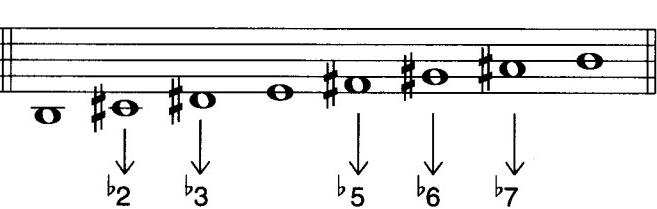
Altering a Scale

The Locrian mode is produced by lowering the second, third, fifth, sixth and seventh degrees of any major scale.

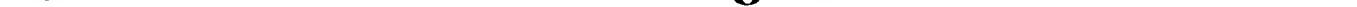
D Major



B Major



D Locrian



B Locrian



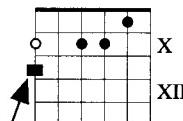
PERSPECTIVE #4

*In Relation to
a Chord's Root*

You can locate the Locrian mode by thinking of the major key signature that lies a minor second above a half-diminished ($\text{min}7^{\flat}5$) chord's root. If you wanted to use G Locrian against a G half-diminished chord, you would think in the key of A $^{\flat}$ Major because A $^{\flat}$ lies a minor second above the root of the G half-diminished chord.

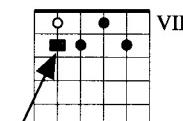
—
 ○ = root
 ■ = first note of the
 related major scale
 —

Dmin7 $^{\flat}5$



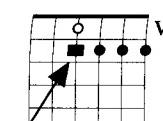
Suppose you were improvising against this half-diminished chord,
 the Locrian mode could be thought of as the major scale that begins on this note (E $^{\flat}$).

Emin7 $^{\flat}5$



If you were improvising against this half-diminished chord,
 the Locrian mode could be thought of as the major scale that begins on this note (F).

Gmin7 $^{\flat}5$



If you were improvising against this half-diminished chord,
 the Locrian mode could be thought of as the major scale that begins on this note (A $^{\flat}$).



Adjusting Key Signatures

PERSPECTIVE #5

You can deduce the proper key signature for a specific Locrian mode by adding two flats or subtracting two sharps from the minor key signature based on the root of the chord. If you wanted to figure out what key signature corresponds to D Locrian, you would think the following: "The chord is Dmin $\bar{7}^{\flat}5$. The key of D Minor has one flat. By adding two flats, I am now in the key of E \flat . Playing in E \flat Major puts me in D Locrian." Suppose you wanted to figure out the key signature for C \sharp Locrian. The chord is C \sharp min $\bar{7}^{\flat}5$. The key of C \sharp Minor has four sharps. By subtracting two sharps we are now in the key of D Major. Playing in the key of D Major puts us in C \sharp Locrian. To create E Locrian, subtract a sharp and add a flat to the key of E Minor. Practice this kind of thinking in all keys.

The Mode in Six Closed Positions

FINGERINGS

Here are six fingerings for the Locrian mode in the key of B. Practice the mode in every key!

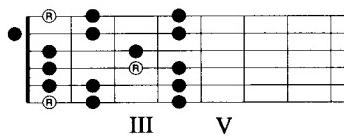


OPEN POSITION FINGERINGS

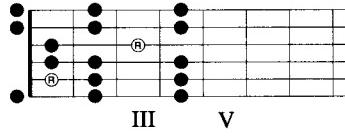
In Every Key

There are no open strings in a C Locrian Mode.

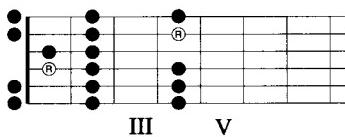
F Locrian



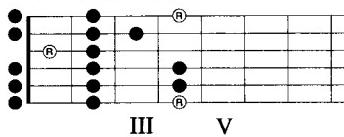
B^b Locrian



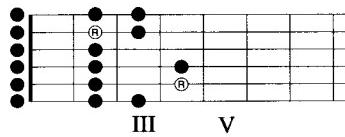
E^b Locrian



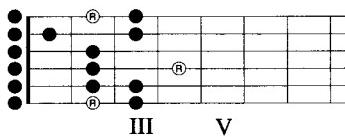
A^b Locrian



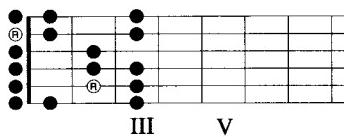
D^b Locrian



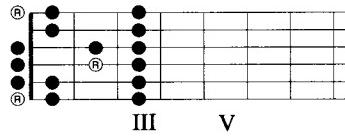
G^b Locrian



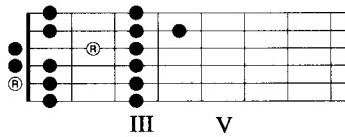
B Locrian



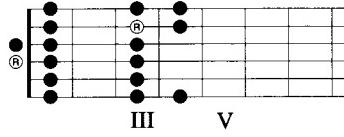
E Locrian



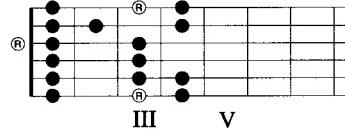
A Locrian



D Locrian



G Locrian



HARMONIZING THE MODE

Chord Voicings

These are the chords constructed from the harmonized Locrian mode. You should be comfortable with them in all twelve keys. The chord types remain constant in every key.

Bmin7^b5 CMaj7 Dmin7 Emin7 FMaj7 G7 Amin7 Bmin7^b5

Here are two possibilities for voicing the harmonies for this mode. The first is for A[#] Locrian and the second is for E Locrian. Read through them from left to right.



Improvisation**USING THE MODE**

The Locrian mode works well over the following: 1) any of the chords in the harmonized Locrian mode; 2) starting on the root of **half-diminished chords**, **minor triads**, **min6**, **min7**, **min9**, **min11**, and **min13** chords whose root is a minor third higher than the root of the Locrian mode.

1. G Locrian

Gmin7^{b5} Fmin9 Gmin7^{b5} Fmin9

2. B Locrian

Bmin7^{b5} Emin7 CMaj7 Amin7 Bmin7^{b5} Emin7 CMaj7 Amin7

3. A Locrian

Cmin6

4. C, B, B^b, and A Locrian

Cmin7^{b5} Bmin7^{b5}
 C Locrian B Locrian
 B^bmin7^{b5} Amin7^{b5}
 B^b Locrian A Locrian



MELODIC PATTERNS

For Practice

B Locrian

Musical staff in G clef, 12/8 time. The pattern consists of eighth-note pairs connected by slurs, followed by eighth-note pairs connected by slurs.

T												
A												
B	2	5	3	3	2	5	5	3	2	5	3	4

Musical staff in G clef. The pattern consists of eighth-note pairs connected by slurs, followed by eighth-note pairs connected by slurs.

T												
A	5	4	2	3	5	4	5	3	6	5	5	3
B												7

Musical staff in G clef. The pattern consists of eighth-note pairs connected by slurs, followed by eighth-note pairs connected by slurs.

T	7	5	3	5	3	6	3	6	5	6	5	3
A												
B												5

Musical staff in G clef. The pattern consists of eighth-note pairs connected by slurs, followed by eighth-note pairs connected by slurs.

T	2	5	3	5	3	2	3	2	5	2	5	3
A												
B												2



F# Locrian

A musical staff in G major (one sharp) and common time (4/4). It shows a sequence of eighth-note chords. The first four measures consist of a single eighth-note per beat, followed by a two-measure progression of eighth-note chords.

T															2					
A																				
B	2	2	3	4	3	3	5	5	2	2	4	4	3	2	2	4	5	4	4	5

A musical staff in G major (one sharp) and common time (4/4). It shows a sequence of eighth-note chords. The first four measures consist of a single eighth-note per beat, followed by a two-measure progression of eighth-note chords.

T	3	5	3	5	5	7	7	8	7	8	10	10	12	12	13	14	14
A	5	2	3	5	4	5	7	5	7	9	10	12	11	12	13	14	14
B																	

A musical staff in G major (one sharp) and common time (4/4). It shows a sequence of eighth-note chords. The first four measures consist of a single eighth-note per beat, followed by a two-measure progression of eighth-note chords.

T	14	11	12	13	9	10	12	12	7	8	10	10	7	8	5	3	3	2	
A															5	5	4	4	5
B																			

A musical staff in G major (one sharp) and common time (4/4). It shows a sequence of eighth-note chords. The first four measures consist of a single eighth-note per beat, followed by a two-measure progression of eighth-note chords.

T	5	2	4	5	3	5	5	2	4	4	5	2	2	2	3	5	5	2
A	2	2	4	5	5	5	2	3	4	5	2	2	4	4	3	2	3	4
B	5	5	3	3	4	5	2	2	4	4	5	3	3	5	2	2	3	2



The MELODIC MINOR Scale

**In Every Key
on Single Strings**

Unlike the major scale and their resulting modes, the melodic minor scales do not exactly correspond to any commonly used key signatures. The usual key signature would be that of the relative major key. Chromatic alterations are then needed to create the melodic minor sound. Here is the scale in all the keys. The keys are arranged in a cycle of fourths.

C Melodic Minor

A^b Melodic Minor

B Melodic Minor

F Melodic Minor

D^b Melodic Minor

E Melodic Minor

B^b Melodic Minor

G^b Melodic Minor

A Melodic Minor

E^b Melodic Minor

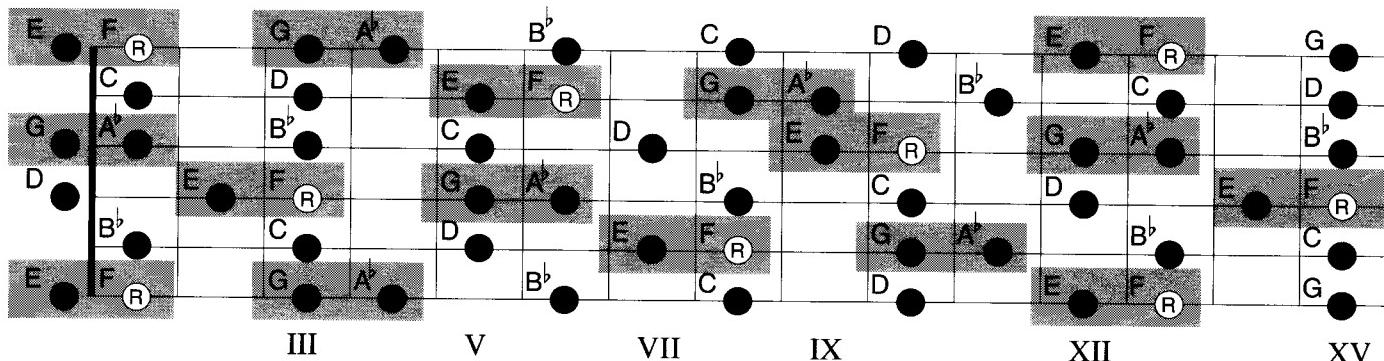
G and F[#] are enharmonically equivalent. The notes sound the same but are named differently.

F[#] Melodic Minor

G Melodic Minor

Finding the Half Steps**PERSPECTIVE #1**

The formula for the melodic minor scale is 1-1/2 - 1-1-1-1-1-1/2. The half steps occur between steps two and three, and seven and eight. The F Melodic Minor is shown below on all strings. Practice improvising in all keys using the melodic minor scale up and down each string.

**Thinking in a Parent Key****PERSPECTIVE #2**

Minor chords with natural 7ths can occur in several very different contexts. You can think of a min(Maj7) chord as a I chord no matter where it appears in a progression. Simply start the melodic minor scale at the chord's root.

Gmin(Maj7)

Use the G Melodic Minor scale. _____

Dmin(Maj7)

Use the D Melodic Minor scale. _____

Amin(Maj7)

Use the A Melodic Minor scale. _____

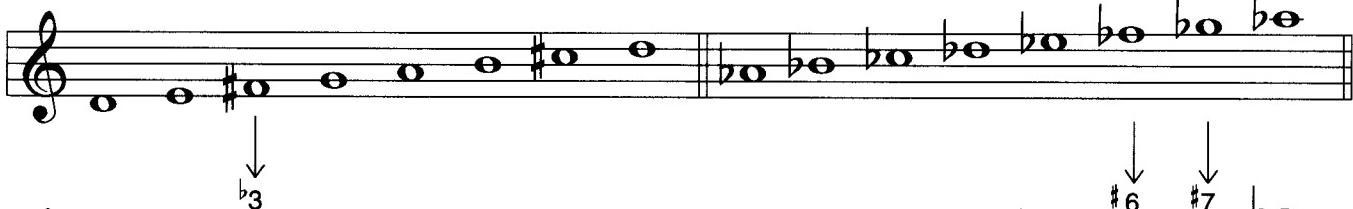
Emin(Maj7)

Use the E Melodic Minor scale. _____

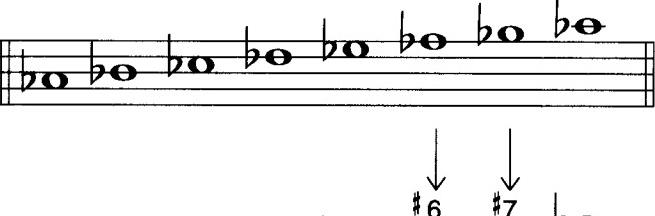
PERSPECTIVE #3*Altering a Scale*

The easiest way to produce a melodic minor scale is to simply lower the third degree of the major scale. Another way would be to raise the sixth and seventh degrees of a natural minor (Aeolian) scale.

D Major



A♭ Aeolian



D Melodic Minor



A♭ Melodic Minor

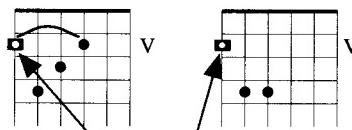
PERSPECTIVE #4*In Relation to a Chord's Root*

You can locate the appropriate melodic minor scale by starting it from a minor chord's root.

If you wanted to use the G Melodic Minor over a Gmin(Maj7) chord, you simply begin on the chord's root, which is G.

○ = root
■ = first note of the parent scale

Amin(Maj7)

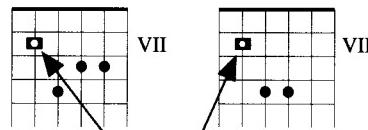


A5

V

Suppose you were improvising against these chords.
Use the melodic minor scale that begins on this note (A).

Emin(Maj7)

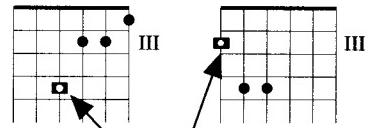


E5

VII

Suppose you were improvising against these chords.
Use the melodic minor scale that begins on this note (E).

Gmin(Maj7)



G5

III

Suppose you were improvising against these chords.
Use the melodic minor scale that begins on this note (G).

Adjusting Key Signatures

PERSPECTIVE #5

You can deduce the proper key signature for a specific melodic minor scale by first creating a major key signature based on the root of the chord. Now, change that key signature to reflect a lowered third. If you wanted to know the key signature for C Melodic Minor, you would think the following: the key of C Major has no sharps or flats. If you now lower the E to E^b to reflect the melodic minor lowered third, you have the key signature for C Melodic Minor: E^b. What key signature corresponds to G Melodic Minor? The key of G Major has one sharp (F[#]). Lower B to B^b to reflect the lowered third degree and you have your key signature: B^b and F[#].

The Mode in Six Closed Positions

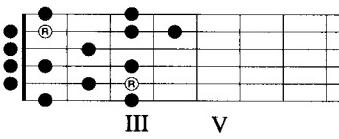
FINGERINGS

Here are six fingerings for the melodic minor scale in the key of A. Practice the scale in every key!

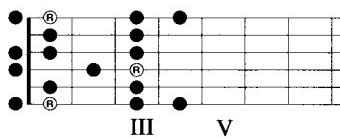
OPEN POSITION FINGERINGS

In Every Key

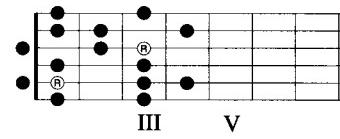
C Melodic Minor



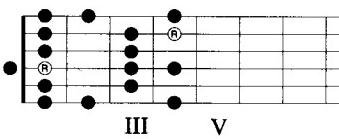
F Melodic Minor



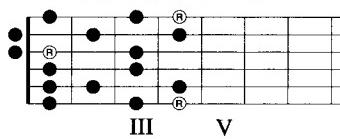
B^b Melodic Minor



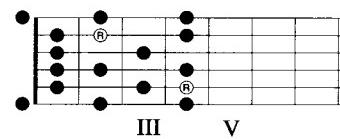
E^b Melodic Minor



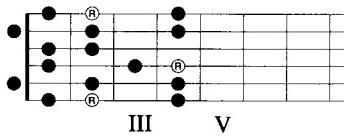
A^b Melodic Minor



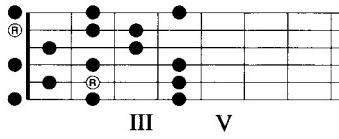
D^b Melodic Minor



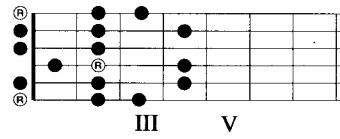
G^b Melodic Minor



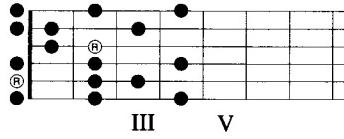
B Melodic Minor



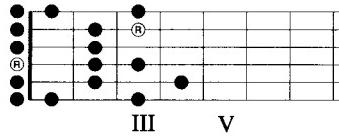
E Melodic Minor



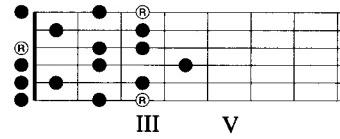
A Melodic Minor



D Melodic Minor



G Melodic Minor



HARMONIZING THE MODE

Chord Voicings

Here are the chords constructed from the harmonized melodic minor scale. Practice transposing them to all keys. The chord types remain constant in every key.

Cmin(Maj7) Dmin7 E^bMaj7^{#5} F7 G7 Amin7^{b5} Bmin7^{b5} Cmin(Maj7)

The musical staff shows the eight chords listed above. The chords are represented by vertical stacks of notes on a five-line staff. The first four chords (Cmin, Dmin, E^bMaj7, F7) have three notes each. The next three chords (G7, Amin7^{b5}, Bmin7^{b5}) have four notes each. The last chord (Cmin) has three notes.

Here are two possibilities for voicing the harmonies for this scale. The first is for C Melodic Minor and the second is for D Melodic Minor. Read through them from left to right.

The diagram consists of two rows of guitar chord diagrams. The top row is for C Melodic Minor, and the bottom row is for D Melodic Minor. Each row contains fifteen diagrams, numbered I through XV. The diagrams show various open position voicings for each chord type. Arrows at the end of each row indicate they can be read from left to right.

Improvisation**USING THE MODE**

The melodic minor scale works well over the following: 1) any of the chords constructed from the harmonized melodic minor scale; 2) starting at the root of **minor triads** and **min6** chords; 3) starting 1/2 step above the roots of **dominant 7, 9, 11, 13, 7[#]5, 7^b5, 7[#]9, 7^b9, 7[#]5[#]9, 7^b5^b9, 7[#]9[#]11, 7^b9[#]11** chords and **diminished triads**; 4) starting on the 5th of **dominant 7, 9, 11, 13, 9[#]11, and 13[#]11** chords; 5) starting on the 6th of **Maj7[#]5, Maj7[#]11, maj9[#]11 and maj7^b5** chords.

1. C Melodic Minor

Cmin(Maj7) E^b Maj7[#]5 Amin7^b5 Dmin7 G7 Cmin(Maj7)

F7 G7 Bmin7^b5 Amin7^b5 Dmin7 G7 Cmin(Maj7) G7

2. D Dorian, C Ionian and G Melodic Minor

Dmin9 G7^b5 CMaj9

D Dorian _ _ _ _ | G♯ Melodic Minor _ _ _ | C Ionian _ _ _ _ _ _ _ _

3. F Melodic Minor

E7[#]9 D11

F Melodic Minor _ _ _ _ | A Melodic Minor _ _ _ _ _ _ _ _

4. E^b, A^b, and F Melodic Minor

Gmin7 D7[#]9[#]11 E^b9

F Melodic Minor _ _ _ _ | E♭ Melodic Minor _ _ _ | A♭ Melodic Minor _ _ _ _ _ _ _ _

MELODIC PATTERNS

For Practice

F Melodic Minor

Musical staff showing a melodic pattern in F Melodic Minor. The key signature is one flat (B-flat), and the time signature is 12/8. The pattern consists of eighth-note groups.

T													
A													
B	1	3	4	3	4	1	4	1	3	1	3	5	3
	5	2	5	2	3	2	3	5	3	5	3	6	

Musical staff showing a melodic pattern in F Melodic Minor. The key signature is one flat (B-flat), and the time signature is 12/8. The pattern consists of eighth-note groups.

T													
A	5	6	3	6	3	5	3	5	3	5	3	5	6
B													

Musical staff showing a melodic pattern in F Melodic Minor. The key signature is one flat (B-flat), and the time signature is 12/8. The pattern consists of eighth-note groups. An instruction "8va" with a dashed line indicates an octave higher.

T	4	6	8	6	8	10	8	10	12	10	12	13	
A													
B													
	12	13	15	13	15	16	13						



A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time. The dynamic is marked as "8va" above the staff. The melody consists of eighth-note patterns, primarily eighth-note pairs connected by vertical stems. The notes are black on a white staff with five horizontal lines. The first six measures show a repeating pattern of eighth-note pairs. The seventh measure begins with a single eighth note, followed by a pair, then another single eighth note, and finally a pair. The eighth measure starts with a single eighth note, followed by a pair, then another single eighth note, and finally a pair. The ninth measure starts with a single eighth note, followed by a pair, then another single eighth note, and finally a pair. The tenth measure starts with a single eighth note, followed by a pair, then another single eighth note, and finally a pair.

Fretboard diagram showing a C major scale across six strings. The notes are: 13, 15, 16, 12, 13, 15, 10, 12, 13, 8, 10, 12, 6, 8, 10, 9, 6, 8, 8, 9, 6, 6, 8, 9.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves begin with a key signature of one flat (B-flat). Measure 11 starts with a eighth note followed by a sixteenth-note rest, then a eighth note followed by a sixteenth-note rest, and so on. Measure 12 begins with a eighth note followed by a sixteenth-note rest, then a eighth note followed by a sixteenth-note rest, and so on.

T	5 6 8 3 5 6	5 3 5 3 5 3	
A			6 3 5 5 6 3
B			3 5 6 2 3 5

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves begin with a key signature of four flats. Measures 11 and 12 consist of eighth-note patterns. Measure 11 starts with a half note on the bass staff, followed by eighth-note pairs on both staves. Measure 12 begins with a half note on the bass staff, followed by eighth-note pairs on both staves.

Tablature for guitar string B:

T							
A	5	2	3	3	5	2	
B				1	3	5	4
							3
							4
							1
							1
							3
							4
							1

C Melodic Minor

Musical staff showing a melodic minor scale pattern in C major. The scale consists of the notes C, D, E, F, G, A, B, C. The first measure shows eighth-note pairs (C-D, E-F, G-A, B-C). The second measure shows eighth-note pairs (D-E, F-G, A-B, C-D).

T												
A												
B	3	5	6	8	5	6	8	5	6	8	5	7

Musical staff showing a melodic minor scale pattern in C major. The scale consists of the notes C, D, E, F, G, A, B, C. The first measure shows eighth-note pairs (C-D, E-F, G-A, B-C). The second measure shows eighth-note pairs (D-E, F-G, A-B, C-D).

T												
A												
B	5	7	9	10	7	9	10	7	9	10	7	8

Musical staff showing a melodic minor scale pattern in C major. The scale consists of the notes C, D, E, F, G, A, B, C. The first measure shows eighth-note pairs (C-D, E-F, G-A, B-C). The second measure shows eighth-note pairs (D-E, F-G, A-B, C-D).

T												
A												
B	7	8	10	8	8	10	8	10	10	8	10	12

Musical staff showing a melodic minor scale pattern in C major. The scale consists of the notes C, D, E, F, G, A, B, C. The first measure shows eighth-note pairs (C-D, E-F, G-A, B-C). The second measure shows eighth-note pairs (D-E, F-G, A-B, C-D).

T												
A												
B	10	12	8	10	12	8	10	11	8	10	11	13



T 8 10 11 13 12 8 10 11 | 10 12 8 10 8 10 12 8

A

B



T 10 8 10 12 8 10 8 10 | 7 8 10 8 5 7 8 6

A

B



T 4 5 7 8 7 4 5 7 | 5 7 4 5 3 5 7 4

A

B



T 6 3 5 7 5 6 3 5 | 3 5 6 3 3

A

B

The DORIAN \flat^2 Mode

**In Every Key
on Single Strings**

The Dorian \flat^2 mode is a minor-type scale that is built upon the second degree of the melodic minor scale. Here is the scale in all the keys. The keys are arranged in the cycle of fourths.

C Dorian \flat^2

T
A
B

3 4 6 8 10 12 13 15

A \flat Dorian \flat^2

T
A
B

1 2 4 6 8 10 11 13

B Dorian \flat^2

T
A
B

0 1 3 5 7 9 10 12

F Dorian \flat^2

T
A
B

3 4 6 8 10 12 13 15

C \sharp /D \flat Dorian \flat^2

T
A
B

4 5 7 9 11 13 14 16

E Dorian \flat^2

T
A
B

2 3 5 7 9 11 12 14

B \flat Dorian \flat^2

T
A
B

3 4 6 8 10 12 13 15

F \sharp /G \flat Dorian \flat^2

T
A
B

4 5 7 9 11 13 14 16

A Dorian \flat^2

T
A
B

2 3 5 7 9 11 12 14

E \flat Dorian \flat^2

T
A
B

1 2 4 6 8 10 11 13

D Dorian \flat^2

T
A
B

0 1 3 5 7 9 10 12

G Dorian \flat^2

T
A
B

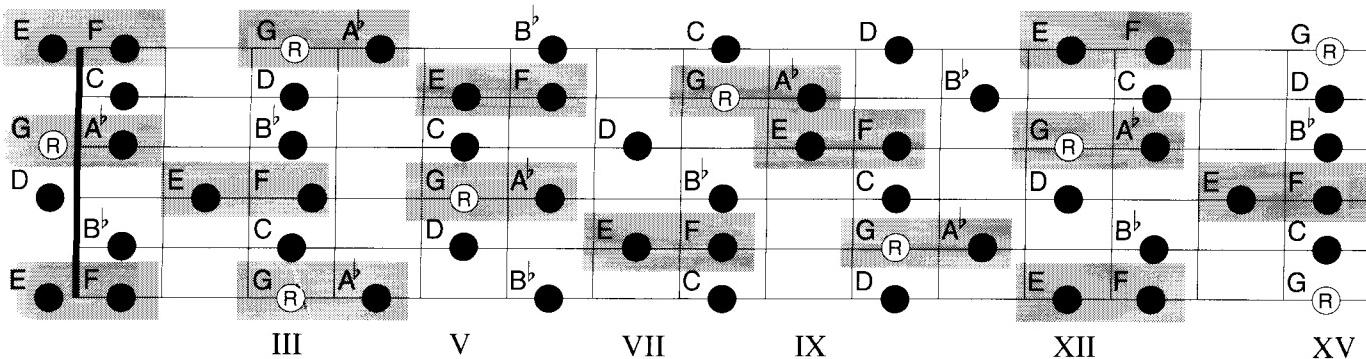
0 1 3 5 7 9 10 12



Finding the Half Steps

PERSPECTIVE #1

The formula for the Dorian \flat^2 mode is 1/2 - 1 - 1 - 1 - 1 - 1/2 - 1. The half steps occur between steps one and two, and six and seven. The G Dorian \flat^2 Mode is shown below on all strings. Practice improvising in all keys using the Dorian \flat^2 mode up and down each string.



D
O
R
I
A
 \flat^2

Thinking in a Parent Key

PERSPECTIVE #2

Minor 7th chords function as ii chords in the melodic minor scale. The Dorian \flat^2 mode corresponds to these minor chords. If you were improvising against an Emin7 chord and you wanted to hear Dorian \flat^2 sounds, you would ask yourself, "in what melodic minor scale is Emin7 the ii chord?" The answer is D Melodic Minor.

Gmin7

Use the F Melodic Minor scale because Gmin7 is the ii chord of F Melodic Minor. _____

Cmin7

Use the B \flat Melodic Minor scale because Cmin7 is the ii chord of B \flat Melodic Minor. _____

Fmin7

Use the E \flat Melodic Minor scale because Fmin7 is the ii chord of E \flat Melodic Minor. _____

B \flat min7

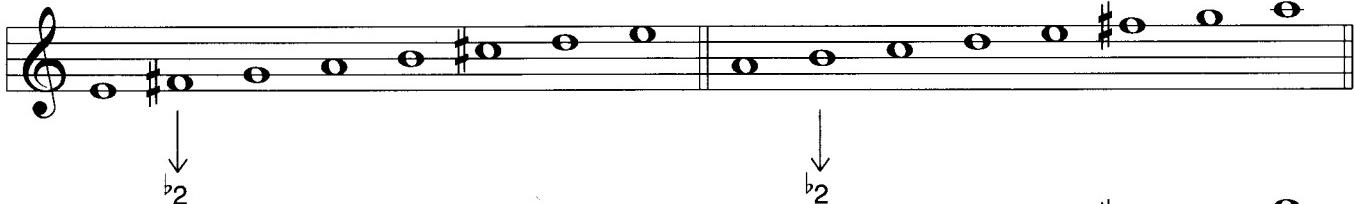
Use the A \flat Melodic Minor scale because B \flat Min7 is the ii chord of A \flat Melodic Minor. _____

PERSPECTIVE #3

Altering a Scale

To produce a Dorian $\flat 2$ mode, simply flat the second degree of any Dorian mode.

E Dorian



A Dorian



E Dorian \flat



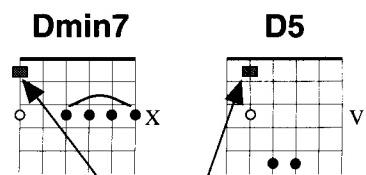
A Dorian \flat

PERSPECTIVE #4

**In Relation to
a Chord's Root**

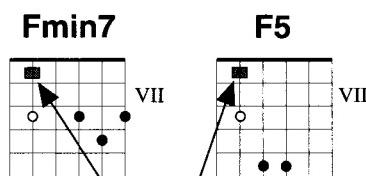
You can locate the Dorian $\flat 2$ mode by thinking of the melodic minor scale whose root lies a whole step below the root of a minor chord. If you wished to use D Dorian $\flat 2$ against a Dmin7 chord, you would think in the C Melodic Minor scale because C lies a whole step below the root of the Dmin7 chord.

○ = root
■ = first note of the parent scale



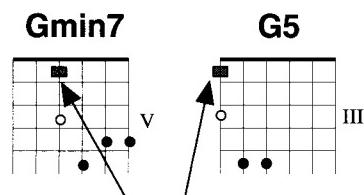
Suppose you were improvising against these chords.

The Dorian $\flat 2$ mode could be thought of as the melodic minor scale that begins on this note (C).



Suppose you were improvising against these chords.

The Dorian $\flat 2$ mode could be thought of as the melodic minor scale that begins on this note (E \flat).



Suppose you were improvising against these chords.

The Dorian $\flat 2$ mode could be thought of as the melodic minor scale that begins on this note (F).

Adjusting Key Signatures

PERSPECTIVE #5

You can deduce the proper key signature for a specific Dorian \flat^2 mode by first creating an unaltered Dorian key signature: drop a flat or add a sharp to a minor key based on the root of the chord. Now, change that key signature to reflect a lowered second degree. If you wanted to know the key signature for E Dorian \flat^2 , you would think the following: The key of E Minor has one sharp (F \sharp). Add a sharp (C \sharp) and you now have two sharps in the key signature. If you now lower the F \sharp to F \flat to reflect the Dorian \flat^2 lowered second degree, you have the key signature for E Dorian \flat^2 : C \sharp . What key signature corresponds to G Dorian \flat^2 ? The key of G Minor has two flats (B \flat , E \flat). Drop one flat and lower A to A \flat to reflect the lowered second degree and you have your key signature: B \flat and A \flat .

The Mode in Six Closed Positions

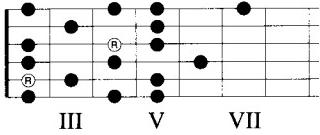
FINGERINGS

Here are six fingerings for the Dorian \flat^2 mode in the key of B. Practice the mode in every key!



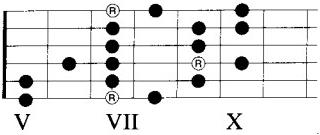
T	A	B
2 4 5	2 3 5	2 4 6

1 3 4 1 2 4 1 3 4 1 3 4 2 4 1 3 4 4 4



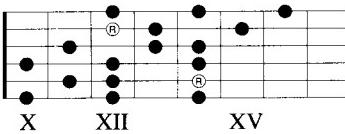
T	A	B
5 7 8	5 7 9	6 7 9 10

1 3 4 1 2 4 1 2 4 1 3 1 3 4 1 2 4



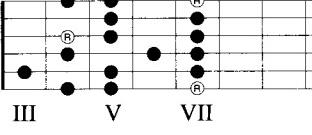
T	A	B
10 12 14	11 12 14	10 12 14

1 2 4 1 2 4 1 2 4 1 3 4 1 2 4



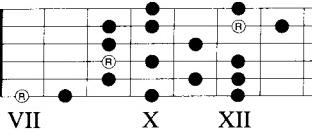
T	A	B
4 5 7	3 5 7	4 6 7

1 2 4 1 2 4 1 3 4 1 2 4 2 4 1 2 4



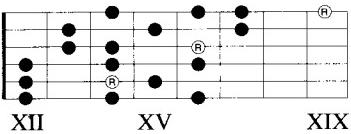
T	A	B
7 8 10 12	9 11 12	9 10 12

1 1 2 4 1 3 4 1 2 4 1 3 1 2 4 4 1 3



T	A	B
12 14 16	12 14 15	12 14 16

1 2 4 1 3 4 1 2 4 1 2 4 1 3 4 4

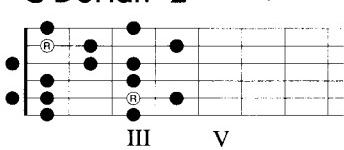


D
O
R
I
A
N
 \flat^2

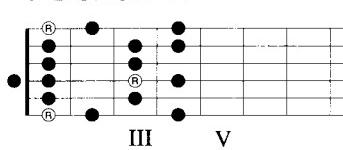
OPEN POSITION FINGERINGS

In Every Key

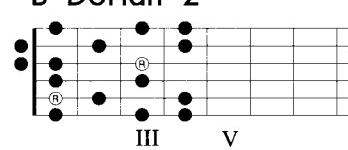
C Dorian $\flat 2$



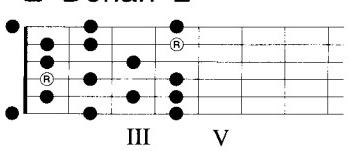
F Dorian $\flat 2$



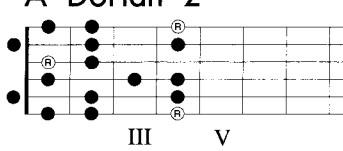
B \flat Dorian $\flat 2$



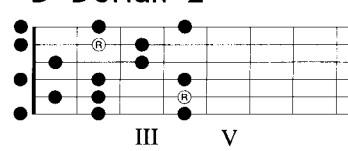
E \flat Dorian $\flat 2$



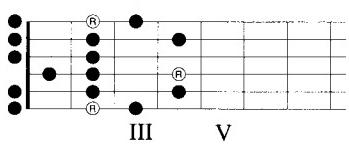
A \flat Dorian $\flat 2$



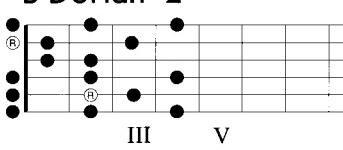
D \flat Dorian $\flat 2$



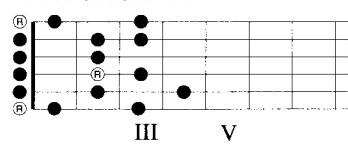
G \flat Dorian $\flat 2$



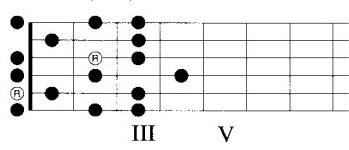
B Dorian $\flat 2$



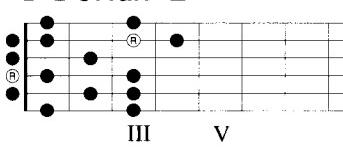
E Dorian $\flat 2$



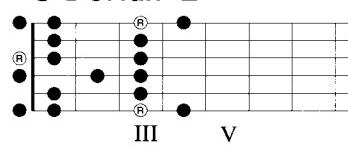
A Dorian $\flat 2$



D Dorian $\flat 2$



G Dorian $\flat 2$



HARMONIZING THE MODE

Chord Voicings

Here are the chords constructed from the harmonized Dorian $\flat 2$ mode. Practice transposing them to all keys. The chord types remain constant in every key.

Dmin7 E \flat Maj7 $\sharp 5$ F7 G7 Amin7 $\flat 5$ Bmin7 $\flat 5$ Cmin(Maj7) Dmin7

Here are two possibilities for voicing the harmonies for this mode. The first is for F \sharp Dorian $\flat 2$ and the second is for C \sharp Dorian $\flat 2$. Read through them from left to right.

Improvisation**USING THE MODE**

The Dorian $\flat 2$ mode will work well over the following: 1) any of the chords constructed from the harmonized Dorian $\flat 2$ scale; 2) starting from the root of **min7** chords. The Dorian $\flat 2$ mode is rarely used. Other minor modes and scale generally sound better.

1. A Dorian $\flat 2$

Amin7

2. F Dorian $\flat 2$

Fmin7

B \flat 7E \flat min(Maj7)



MELODIC PATTERNS

For Practice

A Dorian $\flat 2$

Sheet music for A Dorian mode (one flat). The melody is composed of eighth-note patterns. The key signature is indicated by a flat symbol and a '1' above the staff.

T												
A												
B	5	6	8	5	6	8	5	7	5	7	9	5

Sheet music for A Dorian mode (one flat). The melody consists of eighth-note patterns. The key signature is indicated by a flat symbol and a '1' above the staff.

T												
A	8	5	7	5	5	7	5	7	8	5	7	8
B												

Sheet music for A Dorian mode (one flat). The melody consists of eighth-note patterns. The key signature is indicated by a flat symbol and a '1' above the staff.

T	5	6	8	10	8	5	6	8	7	8	5	6
A												
B												

Sheet music for A Dorian mode (one flat). The melody consists of eighth-note patterns. The key signature is indicated by a flat symbol and a '1' above the staff.

T												
A	5	7	8	5	5	7	8	7	9	5	7	9
B												



C Dorian \flat 2


T A B

8 9 6	8 9 6 8 9 6 8 10 6 8 10 7 8	10 7 8 10 7 8 10 11 8 10 11 10
-------	-----------------------------	--------------------------------



T A B

11 8 10 11 8 10 8 10 10 8 10 11 8	10 11 10 11 8 9 11 8 9 11 8 (8)
-----------------------------------	---------------------------------



T A B

8 9 11 8 11 8 9 11 10 11 8 10 8 10 11 8	10 8 10 10 8 10 8 8 11 8 10 11 10 11 8 10
---	---



T A B

8 10 11 8 7 8 10 7 10 7 8 10 8 10 7 8	6 8 10 6 9 6 8 9 8 9 6 8 (8)
---------------------------------------	------------------------------

The

LYDIAN AUGMENTED

Mode

**In Every Key
on Single Strings**

The Lydian augmented mode is a major-type scale that is built upon the third degree of the melodic minor scale. Here is the scale in all the keys. The keys are arranged in a cycle of fourths.



C Lydian Augmented

T
A
B 3 5 7 9 11 12 14 15

A^b Lydian Augmented

T
A
B 1 3 5 7 9 10 12 13

B Lydian Augmented

T
A
B 0 2 4 6 8 9 11 12

F Lydian Augmented

T
A
B 3 5 7 9 11 12 14 15

D^b Lydian Augmented

T
A
B 4 6 8 10 12 13 15 16

E Lydian Augmented

T
A
B 2 4 6 8 10 11 13 14

B^b Lydian Augmented

T
A
B 3 5 7 9 11 12 14 15

G^b Lydian Augmented

T
A
B 4 6 8 10 12 13 15 16

A Lydian Augmented

T
A
B 2 4 6 8 10 11 13 14

E^b Lydian Augmented

T
A
B 1 3 5 7 9 10 12 13

G^b and F♯ are enharmonically equivalent. The notes sound the same but are named differently.

D Lydian Augmented

T
A
B 0 2 4 6 8 9 11 12

F[#] Lydian Augmented

T
A
B 4 6 8 10 12 13 15 16

G Lydian Augmented

T
A
B 0 2 4 6 8 9 11 12

Finding the Half Steps

PERSPECTIVE #1

The formula for the Lydian augmented mode is 1 - 1 - 1 - 1 - 1/2 - 1 - 1/2. The half steps occur between steps five and six, and seven and eight. The C Lydian Augmented Mode is shown below on all strings. Practice improvising in all keys using the Lydian augmented mode up and down each string.



Thinking in a Parent Key

PERSPECTIVE #2

Maj7#5 chords function as III chords within the melodic minor scale. The Lydian augmented mode corresponds to these very distinctive chords. If you were improvising against a GMaj7#5 chord and you wanted to hear Lydian augmented sounds, you would ask yourself "in what melodic minor scale is GMaj7#5 the III chord?" The answer is E Melodic Minor.

E♭ Maj7♯5
Use the C Melodic Minor scale because E♭ Maj7♯5 is the iii chord of C Melodic Minor. _____

A♭ Maj7 #5

Use the F Melodic Minor scale because A♭ Maj7 #5 is the iii chord of F Melodic Minor. _____

D[♭] Maj7 #5

Use the B[♭] Melodic Minor scale because D[♭] Maj7 #5 is the iii chord of B[♭] Melodic Minor. _____

G♭ Maj7 #5

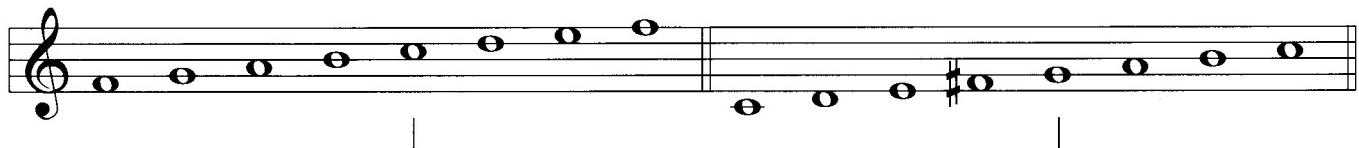
Use the E♭ Melodic Minor scale because G♭ Maj7 #5 is the iii chord of E♭ Melodic Minor.

PERSPECTIVE #3

Altering a Scale

To produce a Lydian augmented mode, simply raise the fifth degree of any Lydian mode.

F Lydian



C Lydian



↓
#5

↓
#5

F Lydian Augmented



C Lydian Augmented

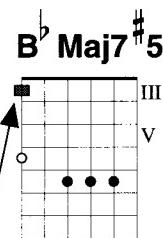


PERSPECTIVE #4

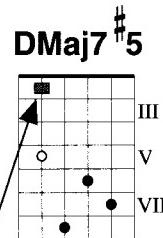
*In Relation to
a Chord's Root*

You can locate the Lydian augmented mode by thinking of the melodic minor scale whose root lies a minor 3rd below the root of a Maj7#5 chord. If you wanted to use F Lydian Augmented against an FMaj7#5 chord, you would think in the D Melodic Minor scale because D is a minor 3rd below the root of the FMaj7#5 chord.

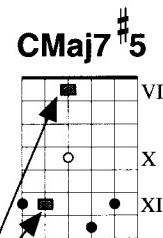
○ = root
■ = first note of the parent scale



Suppose you were improvising against this chord. The Lydian augmented mode could be thought of as the melodic minor scale that begins on this note (G).



Suppose you were improvising against this chord. The Lydian augmented mode could be thought of as the melodic minor scale that begins on this note (B).



Suppose you were improvising against this chord. The Lydian augmented mode could be thought of as the melodic minor scale that begins on this note (A).

A
L
U
G
M
I
N
A
T
E
D

Adjusting Key Signatures

PERSPECTIVE #5

You can deduce the proper key signature for a specific Lydian augmented mode by first creating an unaltered Lydian key signature: drop a flat or add a sharp to a major key based on the root of the chord. Now, change that key signature to reflect a raised fifth degree. If you wanted to know the key signature for F Lydian Augmented, you would think the following: The key of F Major has one flat (B^b). Drop one flat and you now have no flats in the key signature. If you now raise the C to C[#] to reflect the Lydian augmented raised fifth, you have the key signature for F Lydian Augmented: C[#]. What key signature corresponds to C Lydian Augmented? The key of C Major has no sharps or flats. Add a sharp and raise G to G[#] to reflect the raised fifth degree and you have your key signature: F[#], and C[#].

The Mode in Six Closed Positions

FINGERINGS

A
L
U
G
M
E
N
T
A
D
I
N
E

Here are six fingerings for the Lydian augmented mode in the key of G. Practice the mode in every key.

Sheet music in G major (one sharp) with a treble clef and a key signature of one sharp. The music consists of two measures of eighth-note patterns. Below the staff is a fingering chart for the first position of a guitar neck. The strings are labeled T, A, B from top to bottom. The frets are numbered 1 through 5. Fingerings are indicated above the strings: 2, 3, 5; 2, 4, 6; 2, 4, 5; 2, 4, 5; 2, 3, 5. The last measure shows a 2 over the 3rd string and a 5 over the 5th string.

Sheet music in G major (one sharp) with a treble clef and a key signature of one sharp. The music consists of two measures of eighth-note patterns. Below the staff is a fingering chart for the second position of a guitar neck. The strings are labeled T, A, B from top to bottom. The frets are numbered 1 through 8. Fingerings are indicated above the strings: 3, 5, 7; 4, 6, 7; 4, 6, 8; 5, 7, 8. The last measure shows a 5 over the 3rd string and a 7 over the 5th string.

Fretboard diagram for the third position of a guitar neck. The strings are labeled T, A, B from top to bottom. The frets are numbered 1 through 7. Fingerings are indicated above the strings: R, R, R, R, R, R. The positions are labeled III, V, VII below the neck.

Fretboard diagram for the fourth position of a guitar neck. The strings are labeled T, A, B from top to bottom. The frets are numbered 1 through 7. Fingerings are indicated above the strings: R, R, R, R, R, R. The positions are labeled III, V, VII below the neck.

Sheet music in G major (one sharp) with a treble clef and a key signature of one sharp. The music consists of two measures of eighth-note patterns. Below the staff is a fingering chart for the fifth position of a guitar neck. The strings are labeled T, A, B from top to bottom. The frets are numbered 1 through 11. Fingerings are indicated above the strings: 7, 9, 11; 7, 9, 10; 7, 9, 11; 8, 9, 7, 8, 10; 7, 9, 11. The last measure shows a 7 over the 3rd string and a 11 over the 5th string.

Sheet music in G major (one sharp) with a treble clef and a key signature of one sharp. The music consists of two measures of eighth-note patterns. Below the staff is a fingering chart for the sixth position of a guitar neck. The strings are labeled T, A, B from top to bottom. The frets are numbered 1 through 15. Fingerings are indicated above the strings: 9, 11, 12; 9, 10, 12; 9, 11, 13; 9, 11, 12; 10, 12, 14; 11, 12, 14, 15. The last measure shows a 11 over the 3rd string and a 15 over the 5th string.

Fretboard diagram for the seventh position of a guitar neck. The strings are labeled T, A, B from top to bottom. The frets are numbered 1 through 15. Fingerings are indicated above the strings: R, R, R, R, R, R. The positions are labeled VII, X, XII below the neck.

Fretboard diagram for the eighth position of a guitar neck. The strings are labeled T, A, B from top to bottom. The frets are numbered 1 through 15. Fingerings are indicated above the strings: R, R, R, R, R, R. The positions are labeled X, XII below the neck.

Sheet music in G major (one sharp) with a treble clef and a key signature of one sharp. The music consists of two measures of eighth-note patterns. Below the staff is a fingering chart for the ninth position of a guitar neck. The strings are labeled T, A, B from top to bottom. The frets are numbered 1 through 16. Fingerings are indicated above the strings: 11, 12, 14; 10, 12, 14; 11, 13, 14; 11, 12, 14; 12, 14, 16. The last measure shows a 12 over the 3rd string and a 16 over the 5th string.

Sheet music in G major (one sharp) with a treble clef and a key signature of one sharp. The music consists of two measures of eighth-note patterns. Below the staff is a fingering chart for the tenth position of a guitar neck. The strings are labeled T, A, B from top to bottom. The frets are numbered 1 through 16. Fingerings are indicated above the strings: 12, 14, 15; 12, 14, 16; 13, 14, 15; 12, 14, 15. The last measure shows a 12 over the 3rd string and a 15 over the 5th string.

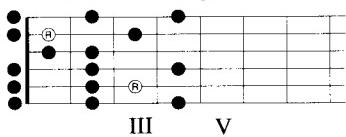
Fretboard diagram for the eleventh position of a guitar neck. The strings are labeled T, A, B from top to bottom. The frets are numbered 1 through 16. Fingerings are indicated above the strings: R, R, R, R, R, R. The positions are labeled X, XII, XV below the neck.

Fretboard diagram for the twelfth position of a guitar neck. The strings are labeled T, A, B from top to bottom. The frets are numbered 1 through 16. Fingerings are indicated above the strings: R, R, R, R, R, R. The positions are labeled XII, XV below the neck.

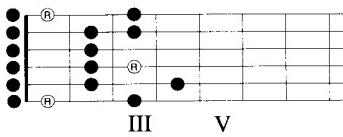
OPEN POSITION FINGERINGS

In Every Key

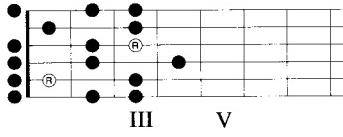
C Lydian Augmented



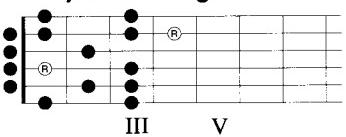
F Lydian Augmented



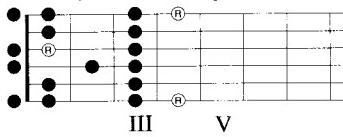
B^b Lydian Augmented



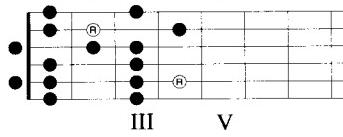
E^b Lydian Augmented



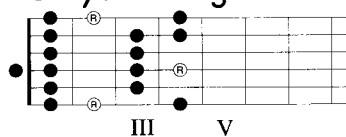
A^b Lydian Augmented



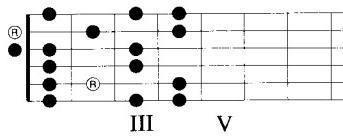
D^b Lydian Augmented



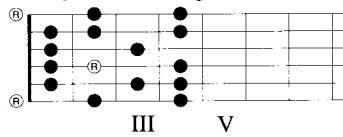
G^b Lydian Augmented



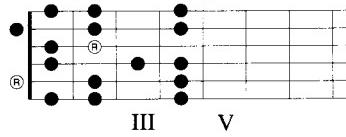
B Lydian Augmented



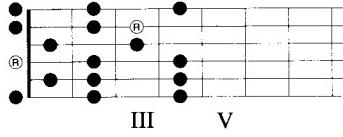
E Lydian Augmented



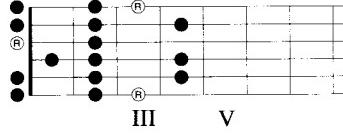
A Lydian Augmented



D Lydian Augmented



G Lydian Augmented



HARMONIZING THE MODE

Chord Voicings

Here are the chords constructed from the harmonized Lydian augmented mode. Practice transposing them to all keys. The chord types remain constant in every key.

E^bMaj7^{#5} F7 G7 Amin7^{b5} Bmin7^{b5} Cmin(Maj7) Dmin7 E^bMaj7^{#5}

Here are two possibilities for voicing the harmonies for this mode. The first is for F Lydian Augmented and the second is for G^b Lydian Augmented. Read through them from left to right.

Improvisation**USING THE MODE**

The Lydian augmented mode will work well over the following: 1) any of the chords constructed from the harmonized Lydian augmented mode; 2) starting from the root of **maj7[#]5 11 maj9[#]5 11** and **maj7[#]5** chords.

1. C Lydian AugmentedCMaj7[#]5

Amin(Maj7)

2. G Lydian AugmentedGMaj7[#]5

A
L
U
G
M
D
I
E
N
A
T
D

MELODIC PATTERNS

For Practice

A^b Lydian Augmented

T	A	B
4	3	4
6	4	6
3	6	3
5	3	5
3	5	3

T	A	B
3	3	5
5	3	5
3	5	3
5	3	5
6	5	6
3	6	3
4	3	4
(4)		

T	A	B
4	3	4
3	6	3
6	5	6
5	3	5
3	5	3
5	3	5
6	3	6
5	6	5

T	A	B
5	3	5
3	2	3
2	5	2
5	3	5
3	6	3
6	4	6
4	3	4
(4)		



C Lydian Augmented

Musical staff showing a melodic line in C Lydian Augmented mode. The mode consists of the notes C, D, E, F#, G, A, and B.

T													
A													
B	8	7	10	9	7	11	9	7	11	9	7	10	9

Musical staff showing a melodic line in C Lydian Augmented mode. The mode consists of the notes C, D, E, F#, G, A, and B.

T	7	7	9	9	7	10	9	7	10	8	7	10	8
A													
B													

Musical staff showing a melodic line in C Lydian Augmented mode. The mode consists of the notes C, D, E, F#, G, A, and B.

T	8	12	7	10	10	8	9	7	7	10	9	7	7
A													
B													

Musical staff showing a melodic line in C Lydian Augmented mode. The mode consists of the notes C, D, E, F#, G, A, and B.

T	9	7	7	10	11	9	9	7	7	11	10	9	8	7	8
A															
B															

A
U
G
M
E
N
T
A
L
Y
D
I
A
N
D

The

LYDIAN \flat 7 Mode

**In Every Key
on Single Strings**

The Lydian \flat 7 mode is a dominant-type scale that is built upon the fourth degree of the melodic minor scale. Here is the scale in all the keys. The keys are arranged in a cycle of fourths.

C Lydian \flat 7

T A B
3 5 7 9 10 12 13 15

A \flat Lydian \flat 7

T A B
1 3 5 7 8 10 11 13

B Lydian \flat 7

T A B
0 2 4 6 7 9 10 12

F Lydian \flat 7

T A B
3 5 7 9 10 12 13 15

D \flat Lydian \flat 7

T A B
4 6 8 10 11 13 14 16

E Lydian \flat 7

T A B
2 4 6 8 9 11 12 14

B \flat Lydian \flat 7

T A B
3 5 7 9 10 12 13 15

G \flat Lydian \flat 7

T A B
4 6 8 10 11 13 14 16

A Lydian \flat 7

T A B
2 4 6 8 9 11 12 14

E \flat Lydian \flat 7

T A B
1 3 5 7 8 10 11 13

G \flat and F \sharp are enharmonically equivalent. The notes sound the same but are named differently.

F \sharp Lydian \flat 7

T A B
4 6 8 10 11 13 14 16

G Lydian \flat 7

T A B
0 2 4 6 7 9 10 12



Finding the Half Steps

PERSPECTIVE #1

The formula for the Lydian $\flat 7$ mode is 1 - 1 - 1 - 1/2 - 1 - 1/2 - 1. The half steps occur between steps four and five, and six and seven. The F Lydian $\flat 7$ Mode is shown below on all strings. Practice improvising in all keys using the Lydian $\flat 7$ Mode up and down each string.

Thinking in a Parent Key

PERSPECTIVE #2

Dominant 7th chords function as both IV and V chords in the melodic minor scale. The Lydian $\flat 7$ mode corresponds to the IV chord. If you are improvising against a D7 chord and you want to use the Lydian $\flat 7$ mode, You ask yourself: "in what melodic minor scale does D7 appear as the IV chord?" The answer of course is A Melodic Minor.

A musical staff with a treble clef and four measures of music. Each measure contains a vertical bar line and a diagonal line across it, representing an E7 chord. The staff has five lines and four spaces.

A7

Use the E Melodic Minor scale because A7 is the IV chord of E Melodic Minor.

D7

Use the A Melodic Minor scale because D7 is the IV chord of A Melodic Minor.

PERSPECTIVE #3

Altering a Scale

To produce a Lydian $\flat 7$ mode, simply lower the seventh degree of any Lydian mode.

F Lydian



E \flat Lydian



F Lydian $\flat 7$



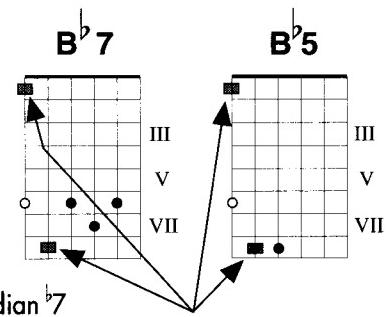
E \flat Lydian $\flat 7$

PERSPECTIVE #4

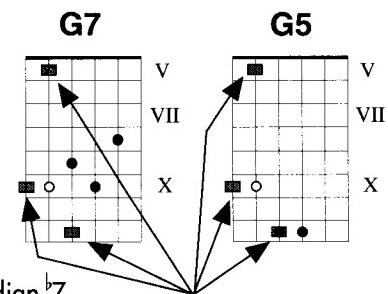
**In Relation to
a Chord's Root**

You locate a Lydian $\flat 7$ mode by thinking of the melodic minor scale whose root lies a perfect 5th above or a 4th below the root of a dominant 7th chord. If you were improvising against an F7 chord and desired Lydian $\flat 7$ sounds, you would play a C Melodic Minor scale.

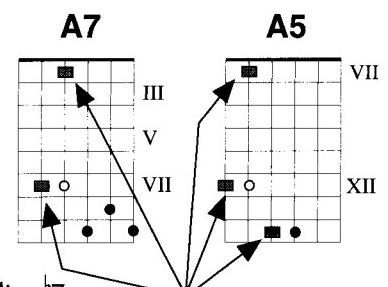
○ = root
■ = first note of the parent scale



Suppose you were improvising against these chords. The Lydian $\flat 7$ mode could be thought of as the melodic minor scale that begins on this note (F).



Suppose you were improvising against these chords. The Lydian $\flat 7$ mode could be thought of as the melodic minor scale that begins on this note (D).



Suppose you were improvising against these chords. The Lydian $\flat 7$ mode could be thought of as the melodic minor scale that begins on this note (E).

LYDIAN
 $\flat 7$

Adjusting Key Signatures

PERSPECTIVE #5

You can deduce the proper key signature for a specific Lydian ^b7 mode by first creating an unaltered Lydian key signature: drop a flat or add a sharp to a major key based on the root of the chord. Now, change that key signature to reflect a lowered seventh degree. If you wanted to know the key signature for A Lydian ^b7 , you would think the following: The key of A Major has three sharps (F \sharp , C \sharp , G \sharp). Add a sharp (D \sharp), and you now have four sharps in the key signature. If you now lower the G \sharp to G \flat to reflect the Lydian ^b7 lowered seventh degree, you have the key signature for A Lydian ^b7 : F \sharp , C \sharp , and D \sharp . What key signature corresponds to D Lydian ^b7 ? The key of D has two sharps (F \sharp , C \sharp). Add a sharp (G \sharp) and lower the C \sharp to C \flat to reflect the lowered seventh degree and you have your key signature: F \sharp and G \sharp .

The Mode in Six Closed Positions

FINGERINGS

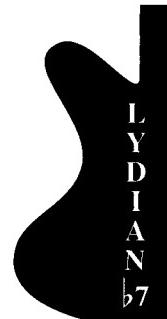
Here are six fingerings for the Lydian \sharp 7 mode in the key of D. Practice the mode in every key.

A diagram of a C major chord on a guitar neck. The strings are labeled from left to right as III, V, and VII. The first string (VI) has a dot at the 3rd fret. The second string (V) has dots at the 2nd and 3rd frets. The third string (IV) has dots at the 1st and 2nd frets. The fourth string (III) has a dot at the 1st fret. The fifth string (II) has a dot at the 1st fret. The sixth string (I) has a dot at the 2nd fret. A circled 'R' is placed above the 3rd fret of the IV string.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a quarter note in the bass staff followed by eighth notes in the treble staff. Measure 12 begins with a half note in the bass staff, followed by eighth notes in the treble staff.

A diagram of a 10-hole ocarina. The holes are numbered 1 through 10 from left to right. Fingerings for three notes are shown: 'T' (Treble C) requires holes 1, 3, 5, 7, and 9 to be closed; 'A' (Alto F#) requires holes 1, 2, 4, 6, 8, and 10 to be closed; and 'B' (Bass G) requires holes 1, 2, 3, 4, 5, 6, 7, 8, and 10 to be closed.

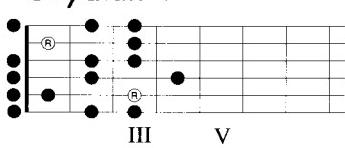
The musical score consists of two staves. The top staff is a treble clef staff with eight measures. The bottom staff is a bass clef staff with ten measures. The notes are primarily eighth notes, with some sixteenth notes and rests. The key signature changes from no sharps or flats to one sharp (F#) by the end of the piece.



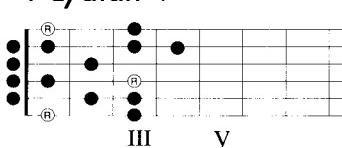
OPEN POSITION FINGERINGS

In Every Key

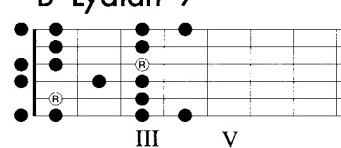
C Lydian \flat 7



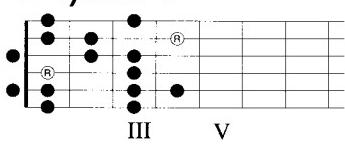
F Lydian \flat 7



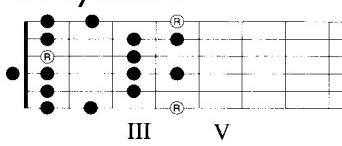
B \flat Lydian \flat 7



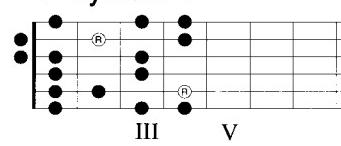
E \flat Lydian \flat 7



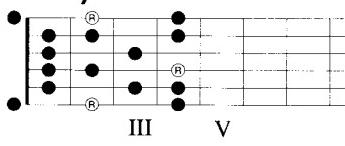
A \flat Lydian \flat 7



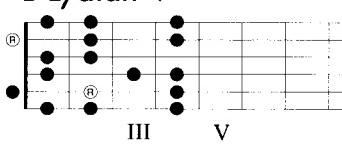
D \flat Lydian \flat 7



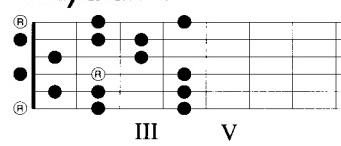
G \flat Lydian \flat 7



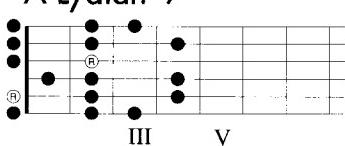
B Lydian \flat 7



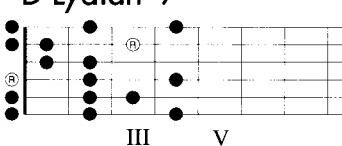
E Lydian \flat 7



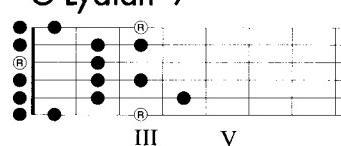
A Lydian \flat 7



D Lydian \flat 7



G Lydian \flat 7



HARMONIZING THE MODE

Chord Voicings

Here are the chords constructed from the harmonized Lydian \flat 7 mode. Practice transposing them to all keys. The chord types remain constant in every key.

Here are two possibilities for voicing the harmonies for this mode. The first is for D Lydian \flat 7 and the second is for B \flat Lydian \flat 7. Read through them from left to right.

Improvisation**USING THE MODE**

The Lydian $\flat 7$ mode works well over the following: 1) any of the chords constructed from the harmonized Lydian $\flat 7$ scale; 2) any **dominant 7th, 9th or 13th chord** with or without a raised 11th.

1. D Lydian $\flat 7$ D9 \sharp 11

2. F, E \flat , D \flat , and C Lydian $\flat 7$

F9

E \flat 7

D \flat 7

C7

F9

C7

3. E and C Lydian $\flat 7$ E7 \sharp 9

C11

4. G Lydian $\flat 7$

Dmin7

G9 \sharp 11

CMaj9

D Dorian

G Lydian $\flat 7$

C Lydian or Ionian

LYDIAN
 $\flat 7$

MELODIC PATTERNS

For Practice

A^b Lydian^b7

A musical score for piano, showing two staves. The left staff uses a treble clef and the right staff uses a bass clef. Both staves are in common time (indicated by a '4'). The key signature has four flats. Measures 10 and 11 show a sequence of eighth-note patterns. Measure 10 starts with a bass note followed by a treble note, then a series of eighth-note pairs moving up the scale. Measure 11 continues this pattern, ending with a final eighth-note pair.

Fretboard diagram for the first measure of the A section. The diagram shows a six-string guitar neck with the strings labeled T, A, and B from top to bottom. The 6th string (T) has a dot at the 4th fret. The 5th string (A) has dots at the 6th and 3rd frets. The 4th string (B) has a dot at the 6th fret. The 3rd string has no dots. The 2nd string has dots at the 5th, 3rd, and 2nd frets. The 1st string has dots at the 6th, 5th, 3rd, and 2nd frets.



A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and include a key signature of one flat. The music consists of six measures, numbered 11 through 16. Measures 11 and 12 begin with eighth-note patterns on the top staff, followed by sixteenth-note patterns on the bottom staff. Measures 13 and 14 continue this pattern. Measures 15 and 16 conclude the section with eighth-note patterns on the top staff and sixteenth-note patterns on the bottom staff.

A musical score in G minor (indicated by a treble clef and three flats) featuring a single melodic line. The line consists of eighth-note patterns, primarily slurs of two notes, with occasional sixteenth-note figures. The melody starts on a low note and ascends through various intervals before descending.

D Lydian $\flat 7$

Musical staff showing a melodic line in D Lydian mode with a key signature of one sharp.

T												
A	5	6	4	7	6	4	4	7	6	6	5	4
B	5	7	7								7	5

Musical staff showing a melodic line in D Lydian mode with a key signature of one sharp.

T	10	9	7	7	7	10	9	9	8	7	10	10
A	9											
B												

Musical staff showing a melodic line in D Lydian mode with a key signature of one sharp.

T	10	16	14	12	8	14	12	10	7	12	10	8
A												
B												

Musical staff showing a melodic line in D Lydian mode with a key signature of one sharp.

T	5	7	5	7	4	5	7	5	4	6	5	4
A	5	7	5	7	5	4	7	5	4	6	5	4
B												

LYDIAN

b7

The MIXOLYDIAN \flat 6 Mode

**In Every Key
on Single Strings**

The Mixolydian \flat 6 mode is a dominant-type scale that is built on the fifth degree of the melodic minor scale. Here is the scale in all the keys. The keys are arranged in a cycle of fourths.

C Mixolydian \flat 6

A \flat Mixolydian \flat 6

B Mixolydian \flat 6

F Mixolydian \flat 6

D \flat Mixolydian \flat 6

E Mixolydian \flat 6

B \flat Mixolydian \flat 6

F \sharp /G \flat Mixolydian \flat 6

A Mixolydian \flat 6

E \flat Mixolydian \flat 6

D Mixolydian \flat 6

G Mixolydian \flat 6



Finding the Half Steps

PERSPECTIVE #1

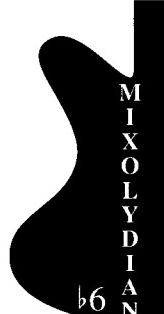
The formula for the Mixolydian $\flat 6$ mode is 1-1-1/2-1-1/2-1-1. The half steps appear between steps three and four, and five and six. The E Mixolydian $\flat 6$ Mode is shown below on all strings. Practice improvising in all keys using the Mixolydian $\flat 6$ mode up and down each string.

III V VII IX XII XV

Thinking in a Parent Key

PERSPECTIVE #2

Dominant 7th chords function as both IV and V chords in the melodic minor scale. The Mixolydian $\flat 6$ mode corresponds to the V chord. If you were improvising against an F7 chord and you wanted to use the Mixolydian $\flat 6$ mode, you would ask yourself, "in what melodic minor scale does F7 appear as the V chord?" The answer is B \flat Melodic Minor



G7

Use the C Melodic Minor scale because G7 is the V chord of C Melodic Minor. _____

C7

Use the F Melodic Minor scale because C7 is the V chord of F Melodic Minor. _____

F7

Use the B \flat Melodic Minor scale because F7 is the V chord of B \flat Melodic Minor. _____

B \flat 7

Use the E \flat Melodic Minor scale because B \flat 7 is the V chord of E \flat Melodic Minor. _____

PERSPECTIVE #3

Altering a Scale

To produce a Mixolydian $\flat 6$ mode, simply lower the sixth degree of any Mixolydian mode.

G Mixolydian



B \flat Mixolydian



G Mixolydian $\flat 6$



B \flat Mixolydian $\flat 6$

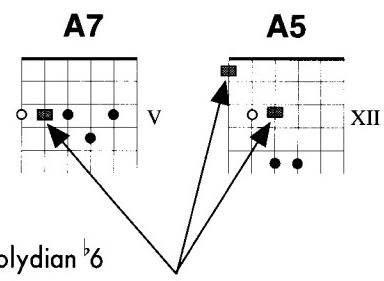
PERSPECTIVE #4

In Relation to a Chord's Root

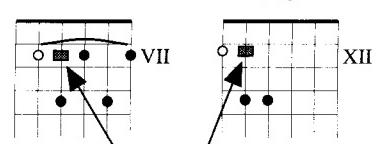
You locate a Mixolydian $\flat 6$ mode by thinking of the melodic minor scale whose root lies a perfect 4th above or a perfect 5th below the root of a dominant 7th chord. If you were improvising against an A $\flat 7$ chord and wanted Mixolydian $\flat 6$ sounds, you would play a D \flat Melodic Minor scale.

○ = root
■ = first note of the parent scale

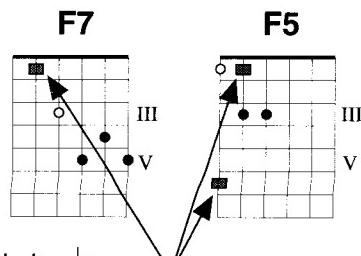
Suppose you were improvising against these chords. The Mixolydian $\flat 6$ mode could be thought of as the melodic minor scale that begins on this note (D).



E7 E5



Suppose you were improvising against these chords. The Mixolydian $\flat 6$ mode could be thought of as the melodic minor scale that begins on this note (A).



Suppose you were improvising against these chords. The Mixolydian $\flat 6$ mode could be thought of as the melodic minor scale that begins on this note (B \flat).



Adjusting Key Signatures

PERSPECTIVE #5

You can deduce the proper key signature for a specific Mixolydian $\flat 6$ mode by first creating an unaltered Mixolydian key signature: drop a sharp or add a flat to a major key based on the root of the chord. Now, change that key signature to reflect a lowered sixth degree. If you wanted to know the key signature for A Mixolydian $\flat 6$, you would think the following: The key of A Major has three sharps (F \sharp , C \sharp , G \sharp). Drop a sharp (G \sharp), and you now have two sharps in the key signature. If you now lower the F \sharp to F \flat to reflect the Mixolydian $\flat 6$ lowered sixth degreee, you have the key signature for A Mixolydian $\flat 6$: C \sharp . What key signature corresponds to C Mixolydian $\flat 6$? The key of C has no sharps or flats. Add a flat (B \flat) and lower the A to A \flat to reflect the lowered sixth degree and you have your key signature: A \flat and B \flat .

The Mode in Six Closed Positions

FINGERINGS

Here are six fingerings for the Mixolydian $\flat 6$ mode in the key of A. Practice the mode in every key.

Musical staff showing a sequence of notes. Below it is a guitar neck diagram with fingerings: T (Treble), A (A string), B (B string). The neck shows the notes 3, 5, 2, 4, 5, 2, 3, 5, 2, 4, 2, 3, 5, 6, 3, 5. Fingerings are indicated above the strings: 2, 4, 1, 3, 4, 1, 2, 4, 1, 3, 1, 2, 4, 4, 1, 3.

Musical staff showing a sequence of notes. Below it is a guitar neck diagram with fingerings: T (Treble), A (A string), B (B string). The neck shows the notes 3, 5, 7, 4, 5, 7, 3, 5, 7, 4, 6, 7, 5, 6, 8, 5, 7, 9. Fingerings are indicated above the strings: 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 3, 4, 1, 2, 4, 1, 2, 4.

Guitar neck diagram for positions III and V. It shows the notes 3, 5, 7, 9, 5, 7, 8, 5, 7, 9, 6, 7, 9, 10, 8, 10, 7, 9, 10. Fingerings are indicated above the strings: 2, 4, 1, 3, 4, 1, 2, 4, 1, 3, 4, 1, 2, 4, 4, 1, 3, 4.

Guitar neck diagram for position VII. It shows the notes 3, 5, 7, 9, 5, 7, 8, 5, 7, 9, 6, 7, 9, 10, 8, 10, 7, 9, 10. Fingerings are indicated above the strings: 2, 4, 1, 3, 4, 1, 2, 4, 1, 3, 4, 1, 2, 4, 4, 1, 3, 4.

Musical staff showing a sequence of notes. Below it is a guitar neck diagram with fingerings: T (Treble), A (A string), B (B string). The neck shows the notes 5, 7, 9, 5, 7, 8, 5, 7, 9, 6, 7, 9, 10, 8, 10, 7, 9, 10, 11, 12, 10, 12, 9, 11, 12, 10, 12, 9, 10, 12, 13. Fingerings are indicated above the strings: 1, 2, 4, 1, 3, 4, 1, 2, 4, 1, 3, 4, 1, 2, 4, 4, 1, 3, 4, 1, 2, 4, 4, 1, 3, 4.

Musical staff showing a sequence of notes. Below it is a guitar neck diagram with fingerings: T (Treble), A (A string), B (B string). The neck shows the notes 5, 7, 9, 5, 7, 8, 5, 7, 9, 6, 7, 9, 10, 8, 10, 7, 9, 10, 11, 12, 10, 12, 9, 11, 12, 10, 12, 9, 10, 12, 13. Fingerings are indicated above the strings: 1, 2, 4, 1, 3, 4, 1, 2, 4, 1, 3, 4, 1, 2, 4, 4, 1, 3, 4, 1, 2, 4, 4, 1, 3, 4.

Guitar neck diagram for positions V and VII. It shows the notes 5, 7, 9, 5, 7, 8, 5, 7, 9, 6, 7, 9, 10, 8, 10, 7, 9, 10, 11, 12, 10, 12, 9, 11, 12, 10, 12, 9, 10, 12, 13. Fingerings are indicated above the strings: 2, 4, 1, 3, 4, 1, 2, 4, 1, 3, 4, 1, 2, 4, 4, 1, 3, 4.

Guitar neck diagram for positions X and XII. It shows the notes 5, 7, 9, 5, 7, 8, 5, 7, 9, 6, 7, 9, 10, 8, 10, 7, 9, 10, 11, 12, 10, 12, 9, 11, 12, 10, 12, 9, 10, 12, 13. Fingerings are indicated above the strings: 2, 4, 1, 3, 4, 1, 2, 4, 1, 3, 4, 1, 2, 4, 4, 1, 3, 4.

Musical staff showing a sequence of notes. Below it is a guitar neck diagram with fingerings: T (Treble), A (A string), B (B string). The neck shows the notes 12, 13, 15, 12, 14, 11, 12, 14, 15, 12, 14, 15, 12, 13, 15, 12, 14, 15, 17. Fingerings are indicated above the strings: 1, 2, 4, 1, 3, 1, 1, 3, 4, 1, 1, 3, 1, 3, 4, 1, 1, 2, 4, 4.

Musical staff showing a sequence of notes. Below it is a guitar neck diagram with fingerings: T (Treble), A (A string), B (B string). The neck shows the notes 12, 13, 15, 12, 14, 11, 12, 14, 15, 12, 14, 15, 17, 14, 15, 16, 14, 15, 17, 18, 15, 17. Fingerings are indicated above the strings: 1, 2, 4, 1, 3, 1, 2, 4, 1, 3, 4, 1, 2, 4, 4, 1, 3, 1, 2, 4, 4, 1, 3.

Guitar neck diagram for positions XII and XV. It shows the notes 12, 13, 15, 12, 14, 11, 12, 14, 15, 12, 14, 15, 17, 14, 15, 16, 14, 15, 17, 18, 15, 17. Fingerings are indicated above the strings: 2, 4, 1, 3, 4, 1, 2, 4, 1, 3, 4, 1, 2, 4, 4, 1, 3, 4.

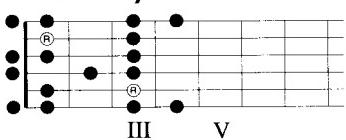
Guitar neck diagram for positions XII and XV. It shows the notes 12, 13, 15, 12, 14, 11, 12, 14, 15, 12, 14, 15, 17, 14, 15, 16, 14, 15, 17, 18, 15, 17. Fingerings are indicated above the strings: 2, 4, 1, 3, 4, 1, 2, 4, 1, 3, 4, 1, 2, 4, 4, 1, 3.



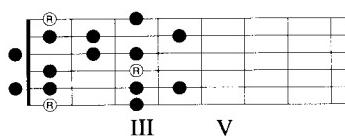
OPEN POSITION FINGERINGS

In Every Key

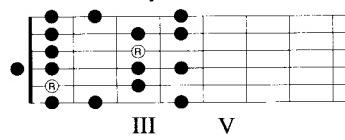
C Mixolydian $\flat 6$



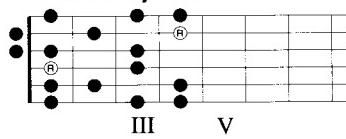
F Mixolydian $\flat 6$



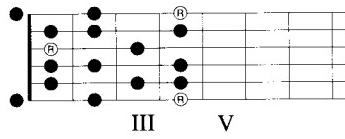
B \flat Mixolydian $\flat 6$



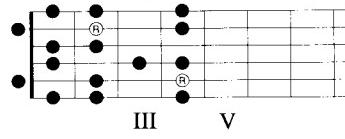
E \flat Mixolydian $\flat 6$



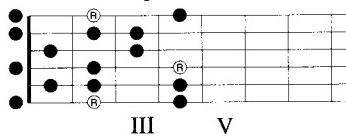
A \flat Mixolydian $\flat 6$



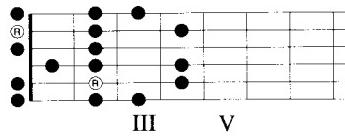
D \flat Mixolydian $\flat 6$



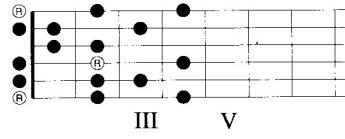
G \flat Mixolydian $\flat 6$



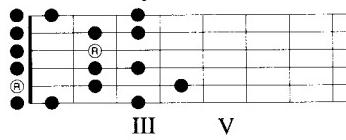
B Mixolydian $\flat 6$



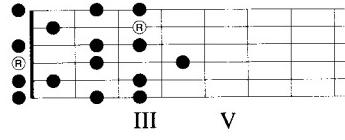
E Mixolydian $\flat 6$



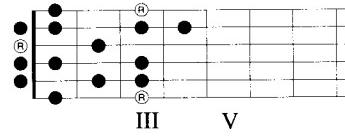
A Mixolydian $\flat 6$



D Mixolydian $\flat 6$



G Mixolydian $\flat 6$



HARMONIZING THE MODE

Chord Voicings

Here are the chords constructed from the harmonized Mixolydian $\flat 6$ mode. Practice transposing them to all keys. The chord types remain constant in every key.

G7 Amin7 $\flat 5$ Bmin7 $\flat 5$ Cmin(Maj7) Dmin7 E \flat Maj7 $\sharp 5$ F7 G7

Here are two possibilities for voicing the harmonies for this mode. The first is for G Mixolydian $\flat 6$ and the second is for D \flat Mixolydian $\flat 6$. Read through them from left to right.

G7	Amin7 $\flat 5$	Bmin7 $\flat 5$	Cmin(Maj7)	Dmin7	E \flat Maj7 $\sharp 5$	F7	G7
X	XII	II	IV	V	VII	VIII	X

D \flat 7	E \flat min7 $\flat 5$	Fmin7 $\flat 5$	G \flat min(Maj7)	A \flat min7	B \flat Maj7 $\sharp 5$	C \flat 7	D \flat 7
IX	X	XII	II	IV	V	VII	IX

Improvisation**USING THE MODE**

The Mixolydian $\flat 6$ mode works well over the following: 1) any of the chords constructed from the harmonized Mixolydian $\flat 6$ mode; 2) **dominant 7 $\sharp 5$** chords; 3) **dominant 7 $\flat 13$** chords.

1. B \flat Mixolydian $\flat 6$ B \flat 7+

2. G Mixolydian $\flat 6$

Dmin7

G7+

CMaj7

3. B \flat , C Mixolydian $\flat 6$

Fmin7

B \flat 7+

Gmin7

C7+

Fmin7

B \flat 7+E \flat Maj9B \flat 7+

 M
I
X
O
L
Y
D
I
A
N
 $\flat 6$

MELODIC PATTERNS

For Practice

A Mixolydian $\flat 6$

Musical staff showing a melodic pattern in A Mixolydian with a key signature of one flat. The pattern consists of sixteenth-note groups and eighth-note pairs.

T																														
A																														
B	5	4	5	7	7	5	7	4	4	7	8	5	5	8	5	7	7	5	7	8	8	7	9	5	5	9	6	7	7	9

Musical staff showing a melodic pattern in A Mixolydian with a key signature of one flat. The pattern consists of sixteenth-note groups and eighth-note pairs.

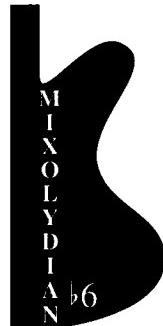
T																										
A																										
B	7	9	6	6	9	6	7	7	6	8	9	9	8	10	10	10	12	12	12	9	10	10	9	10	12	10

Musical staff showing a melodic pattern in A Mixolydian with a key signature of one flat. The pattern consists of sixteenth-note groups and eighth-note pairs.

T	10	9	10	12	8	12	9	10	10	10	12	12	9	12	10	7	10	8	9	6	9	6	7	4	7	5	6	7	6	7	4
A																															
B																															

Musical staff showing a melodic pattern in A Mixolydian with a key signature of one flat. The pattern consists of sixteenth-note groups and eighth-note pairs.

T																													
A	5	4	6	7	3	7	4	5	5	7	3	5	3	5	7	4	7	3	5	5	7	4	5	4	5	7	5		
B																													



C Mixolydian \flat 6

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a '4'). The key signature is one flat. Measures 11 and 12 are shown, separated by a repeat sign with a 'C' above it. Measure 11 consists of six eighth-note chords: G minor (G-B-D), C major (C-E-G), F major (F-A-C), B major (B-D-F#), E major (E-G-B), and A major (A-C-E). Measure 12 begins with a half note (D) followed by a sixteenth-note pattern: D, E, C, B, D, E, C, B.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: T (7), A (5), R (3), T (7), A (5), R (7). The 5th string is muted.

A musical score page showing two staves. The top staff is for the violin (treble clef) and the bottom staff is for the cello/bass (bass clef). The key signature is one flat. The music consists of a series of eighth-note patterns and rests, typical of the opening of Beethoven's Violin Concerto.

Fretboard diagram for the C major scale on a guitar neck. The diagram shows six strings and six frets. The notes are: T (Tuning) 8 6 9 8 6 9 | 8 6 9 7 6 9 7 5 9 7 5 3 7 5 3 6 5. The A string has a 9 at the 5th fret. The B string has a 6 at the 5th fret.

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The melody consists of eighth-note patterns. The first measure starts with a half note followed by a sixteenth-note pattern. Measures 2-4 show a repeating eighth-note pattern. Measures 5-6 show a sixteenth-note pattern. Measures 7-8 show another sixteenth-note pattern. Measures 9-10 show a sixteenth-note pattern. Measures 11-12 show a sixteenth-note pattern.

TAB
A
B

3 6 5 3 6 5 3 6 5 3 2 5 3 2 5 3 | 2 5 3 2 5 3 1 5 3 1 4 3 (3)



The

LOCRIAN #2 Mode

**In Every Key
on Single Strings**

The Locrian #2 mode is a half-diminished-type scale that is built on the sixth degree of the melodic minor scale. Here is the scale in all the keys. The keys are arranged in the cycle of fourths.

C Locrian #2

T A B

0 2 3 5 6 8 9 11 13 15

G / A♭ #2 Locrian

T A B

1 3 4 6 7 9 11 13

B Locrian #2

T A B

0 2 3 5 6 8 10 12

F Locrian #2

T A B

3 5 6 8 9 11 13 15

C♯ / D♭ #2 Locrian

T A B

4 6 7 9 11 13 15 16

E Locrian #2

T A B

2 4 5 7 8 10 12 14

B♭ Locrian #2

T A B

3 5 6 8 9 11 13 15

F♯ / G♭ #2 Locrian

T A B

4 6 7 9 10 12 14 16

A Locrian #2

T A B

2 4 5 7 8 10 12 14

E♭ Locrian #2

T A B

1 3 4 6 7 9 11 13

D Locrian #2

T A B

0 2 3 5 6 8 10 12

G Locrian #2

T A B

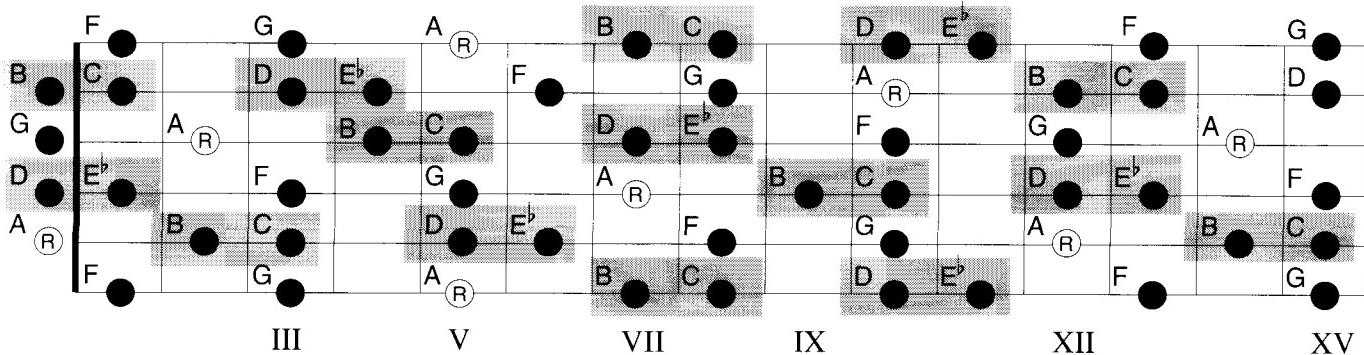
0 2 3 5 6 8 10 12



Finding the Half Steps

PERSPECTIVE #1

The formula for the Locrian #2 mode is 1 - 1/2 - 1 - 1/2 - 1 - 1 - 1. The half steps appear between steps two and three, and four and five. The A Locrian #2 Mode is shown below on all strings. Practice improvising in all keys using the Locrian #2 mode up and down each string.



Thinking in a Parent Key

PERSPECTIVE #2

Half-diminished chords function as both vi and vii chords in the melodic minor scale. The Locrian #2 mode corresponds to the vi chord. If you were improvising over an Fmin7^{b5} chord and you wanted to use the Locrian #2 mode, you would ask yourself, "in what melodic minor scale does Fmin7^{b5} appear as a vi chord?" The answer is A^b Melodic Minor.

E^b min7^{b5}

Use the G^b Melodic Minor scale because E^b Min7^{b5} is the vi chord of G^b Melodic Minor. _____

G[#] min7^{b5}

Use the B Melodic Minor scale because G[#] Min7^{b5} is the vi chord of B Melodic Minor. _____

C[#] min7^{b5}

Use the E Melodic Minor scale because C[#] Min7^{b5} is the vi chord of E Melodic Minor. _____

F[#] min7^{b5}

Use the A Melodic Minor scale because F[#] Min7^{b5} is the vi chord of A Melodic Minor. _____

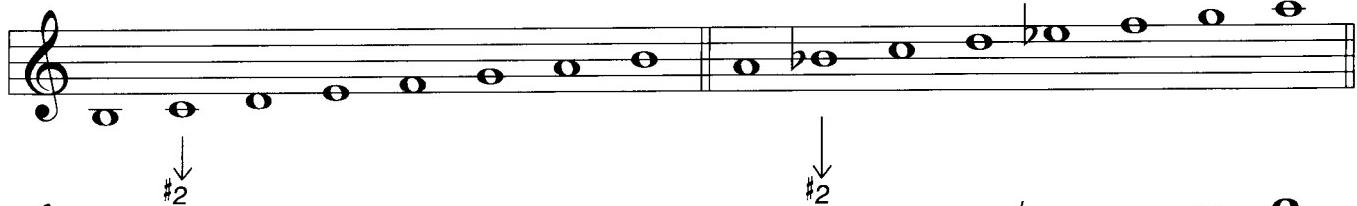
LOCRIAN
#2

PERSPECTIVE #3

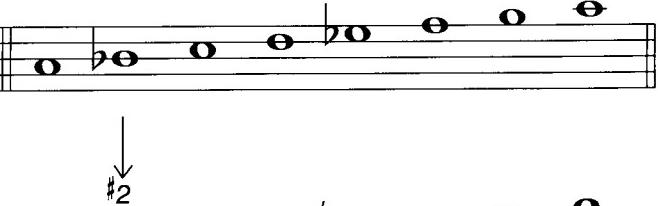
Altering a Scale

To produce a Locrian #2 mode, simply raise the second degree of any Locrian mode.

B Locrian



A Locrian



B Locrian #2

A Locrian #2

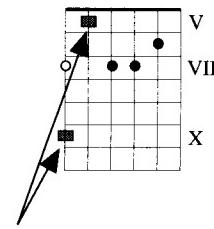
PERSPECTIVE #4

*In Relation to
a Chord's Root*

You create a Locrian #2 mode by thinking of the melodic minor scale whose root lies a minor third above the root of a half-diminished ($\text{min}7^{\flat}5$) chord. If you were improvising over a $\text{Gmin}7^{\flat}5$ chord and wanted to hear Locrian #2 sounds, you would play a B^{\flat} Melodic Minor.

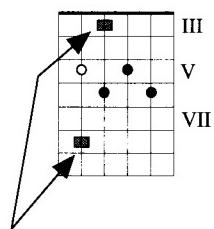
○ = root
■ = first note of the parent scale

Bmin7 $^{\flat}5$



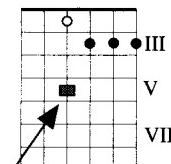
Suppose you were improvising against this chord. The Locrian #2 mode could be thought of as the melodic minor scale that begins on this note (D).

Dmin7 $^{\flat}5$



Suppose you were improvising against this chord. The Locrian #2 mode could be thought of as the melodic minor scale that begins on this note (F).

Emin7 $^{\flat}5$



Suppose you were improvising against this chord. The Locrian #2 mode could be thought of as the melodic minor scale that begins on this note (G).



Adjusting Key Signatures

PERSPECTIVE #5

You can deduce the proper key signature for a specific Locrian #2 mode by first creating an unaltered Locrian key signature: add two flats or drop two sharps to a minor key based on the root of the chord. Now, change that key signature to reflect a raised second degree. If you wanted to know the key signature for D Locrian #2, you would think the following: The key of D Minor has one flat (B^b). Add two flats (E^b, A^b) and you now have three flats in the key signature. If you now raise the E^b to E[#] to reflect the Locrian #2 raised degreee, you have the key signature for D Locrian #2 : B^b and A^b. What key signature corresponds to B Locrian #2? The key of B Minor has two sharps (F[#], C[#]). Drop two sharps and raise C to C[#] to reflect the raised second degree and you have your key signature: C[#].

The Mode in Six Closed Positions

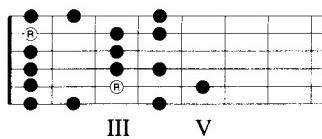
FINGERINGS

Here are six fingerings for the Locrian #2 mode in the key of C. Practice the mode in every key.



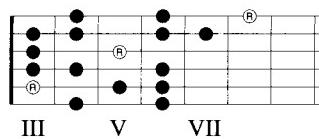
T												
A												
B												

1 2 4 1 2 4 1 3 4 1 3 1 3 4 1 2 4



T												
A												
B												

2 4 1 3 4 1 2 4 1 3 1 2 4 1 2 4



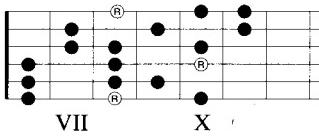
T												
A												
B												

1 2 4 1 2 4 1 3 4 1 2 4 1 3



T												
A												
B												

1 2 4 1 3 4 1 2 4 1 3 4 1 2 4 1 3 4



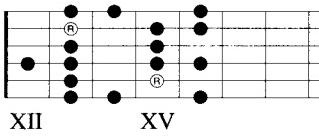
T												
A												
B												

1 3 4 1 2 4 1 2 4 1 3 4 1 2 4 1 2 4



T												
A												
B												

1 2 4 1 3 4 1 2 4 1 3 4 1 2 4 1 3 4

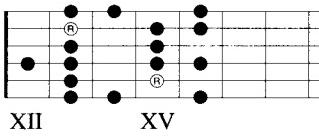


8va-----



T												
A												
B												

1 2 4 1 3 4 1 2 4 1 3 4 1 2 4 1 3 4

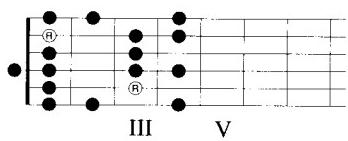


LOCRIAN #2

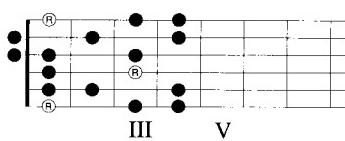
OPEN POSITION FINGERINGS

In Every Key

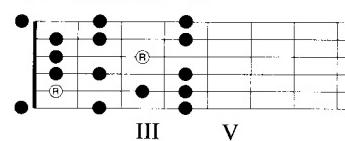
C Locrian #2



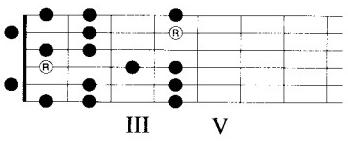
F Locrian #2



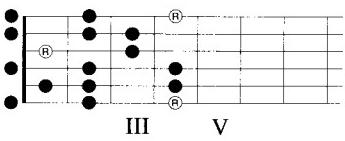
B♭ Locrian #2



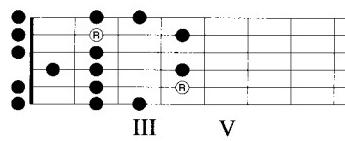
E♭ Locrian #2



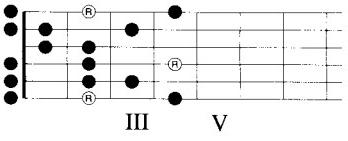
A♭ Locrian #2



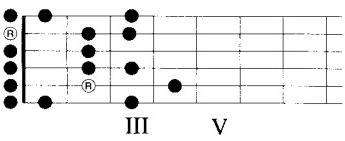
D♭ Locrian #2



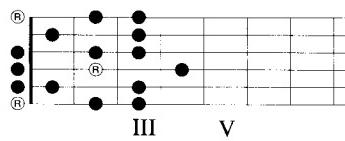
G♭ Locrian #2



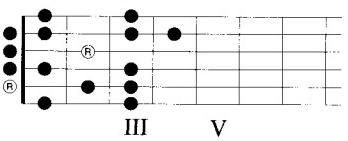
B Locrian #2



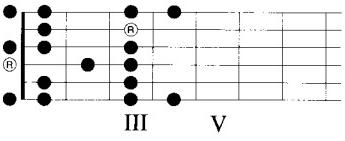
E Locrian #2



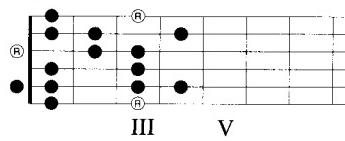
A Locrian #2



D Locrian #2



G Locrian #2



HARMONIZING THE MODE

Chord Voicings

Here are the chords constructed from the harmonized Locrian #2 mode. Practice transposing them to all keys. The chord types remain constant in every key.

Here are two possibilities for voicing the harmonies for this mode. The first is for E Locrian #2 and the second is for G Locrian #2. Read through both from left to right.



Improvisation**USING THE MODE**

The Locrian #2 mode works well over the following: 1) any of the chords constructed from the harmonized Locrian #2 mode; 2) starting on the root of **half-diminished (min7^{b5})** chords.

1. A Locrian #2Amin7^{b5}

A musical staff in common time with a treble clef. The key signature is A major (no sharps or flats). The staff shows a single measure of eighth-note patterns, starting on A.

2. B Locrian #2Bmin7^{b5}

E7

Amin7

A musical staff in common time with a treble clef. The key signature changes with each measure. The first measure is B Locrian #2 (B, C, D, E, F, G, B). The second measure is E Mixolydian (E, F#, G, A, B, C#, E). The third measure is A Aeolian (A, B, C, D, E, F, A).

3. C, B^b, and A^b Locrian #2Cmin7^{b5}

F7

B^bmin7^{b5}E^b7

A musical staff in common time with a treble clef. The key signature changes with each measure. The first measure is C Locrian #2 (C, D, E, F, G, A, C). The second measure is F Mixolydian (F, G, A, C, D, E, G). The third measure is B^b Locrian #2 (B^b, C, D, E, F, G, B^b). The fourth measure is E^b Mixolydian (E^b, F, G, B^b, C, D, E^b).

A^bmin7^{b5}D^b7F[#] min7

A musical staff in common time with a treble clef. The key signature changes with each measure. The first measure is A^b Locrian #2 (A^b, B, C, D, E, F, A^b). The second measure is D^b Mixolydian (D^b, E, F, G, A, B, D^b). The third measure is F[#] Aeolian (F[#], G, A, C, D, E, F[#]).

LOCRIAN #2

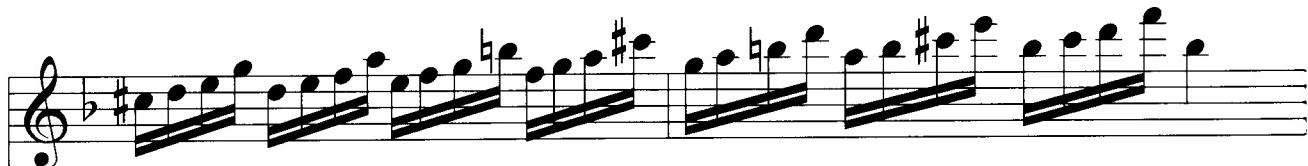
MELODIC PATTERNS

For Practice

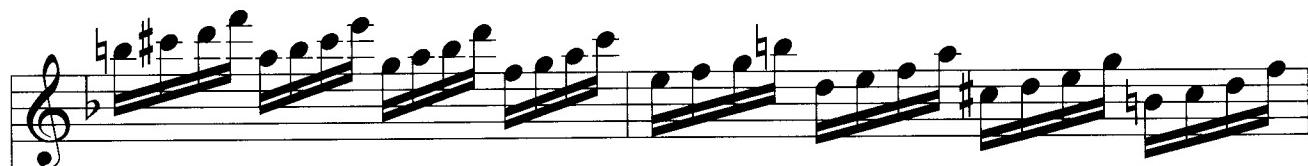
B Locrian #2



T	2	3	5	3	3	5	6	5	5	6	8	7	6	9	10	9	8	10	7	10	10	7	9	12	12	9	10	13	12
A																													
B		2	4	5	4	5	5	5	2	3	5																		



T	2	3	5	3	3	5	6	5	5	6	8	7	6	9	10	9	8	10	7	10	10	7	9	12	12	9	10	13	12
A																													
B																													



T	12	9	10	13	10	7	9	12	8	10	7	10	6	8	5	9	5	6	8	7	3	5	6	5	2	3	5	3	
A																													
B																													



T	2	4	2	5	5	2	4	3	3	5	2	2	2	3	5	4	5	6	8	7	3	5	2	4	5	3	2		
A																													
B																													





D Locrian#2

Musical staff showing a melodic line in D Locrian#2 mode.

Fretboard diagram for the first measure of the D Locrian#2 mode scale. The notes are: T 5, A 8, B 6, 7, 7, 5, 8, 8, 7, 5, 5, 5, 8, 7, 6. The 5 is marked with a circled 5 above it.

Musical staff showing a melodic line in D Locrian#2 mode.

Fretboard diagram for the second measure of the D Locrian#2 mode scale. The notes are: T 5, A 7, B 5, 6, 6, 5, 7, 8, 8, 6, 5, 9, 9, 8, 6. The 5 is marked with a circled 5 above it.

Musical staff showing a melodic line in D Locrian#2 mode.

Fretboard diagram for the third measure of the D Locrian#2 mode scale. The notes are: T 10, A 13, B 11, 12, 8, 11, 9, 10, 6, 9, 8, 8, 9, 8, 6, 6. The 10 is marked with a circled 10 above it.

Musical staff showing a melodic line in D Locrian#2 mode.

Fretboard diagram for the fourth measure of the D Locrian#2 mode scale. The notes are: T 5, A 8, B 6, 7, 8, 6, 5, 5, 6, 5, 8, 8, 5, 8, 7, 6. The 5 is marked with a circled 5 above it.



The **SUPER LOCRIAN** Mode

**In Every Key
on Single Strings**

The Super Locrian mode (also known as the diminished whole tone scale or the altered dominant scale) is both an altered dominant-type and a half-diminished-type scale that is built on the seventh degree of the melodic minor scale. Here is the scale in all the keys. The keys are arranged in a cycle of fourths.

C Super Locrian

T
A
B

3 4 6 7 9 11 13 15

G[#]/ A^b Super Locrian

T
A
B

1 2 4 5 7 9 11 13

B Super Locrian

T
A
B

0 1 3 4 6 8 10 12

F Super Locrian

T
A
B

3 4 6 7 9 11 13 15

C[#]/ D^b Super Locrian

T
A
B

4 5 7 8 10 12 14 16

E Super Locrian

T
A
B

2 3 5 6 8 10 12 14

A[#]/ B^b Super Locrian

T
A
B

3 4 6 7 9 11 13 15

F[#]/ G^b Super Locrian

T
A
B

4 5 7 8 10 12 14 16

A Super Locrian

T
A
B

2 3 5 6 8 10 12 14

D[#]/ E^b Super Locrian

T
A
B

1 2 4 5 7 9 11 13

D Super Locrian

T
A
B

0 1 3 4 6 8 10 12

G Super Locrian

T
A
B

0 1 3 4 6 8 10 12

S
L
O
C
P
R
E
I
A
N

Finding the Half Steps

PERSPECTIVE

The formula for the Super Locrian mode is 1/2 - 1 - 1/2 - 1 - 1 - 1 - 1. The half steps appear between steps one and two, and three and four. The E Super Locrian Mode is shown below on all strings. Practice improvising in all keys using the Super Locrian mode up and down each string.

Thinking in a Parent Key

PERSPECTIVE #2

Half-diminished chords ($\text{min}7^{\flat}5$) function as both vi and vii chords in the melodic minor scale. The Super Locrian mode corresponds to the vii chord. If you were improvising over a $\text{Cmin}7^{\flat}5$ chord and you wanted to use Super Locrian sounds, you would ask yourself, "in what melodic minor scale does $\text{Cmin}7^{\flat}5$ appear as a vii chord? The answer: D[♭] Melodic Minor.

Bmin7 \flat 5

Use the C Melodic Minor scale because Bmin7 \flat 5 is the vii chord of C Melodic Minor.

Emin7^{b5}

Use the F Melodic Minor scale because Emin7^{b5} is the vii chord of F Melodic Minor.

Amin7 \flat 5

Use the B \flat Melodic Minor scale because Amin7 \flat 5 is the vii chord of B \flat Melodic Minor.

Dmin7 \flat 5

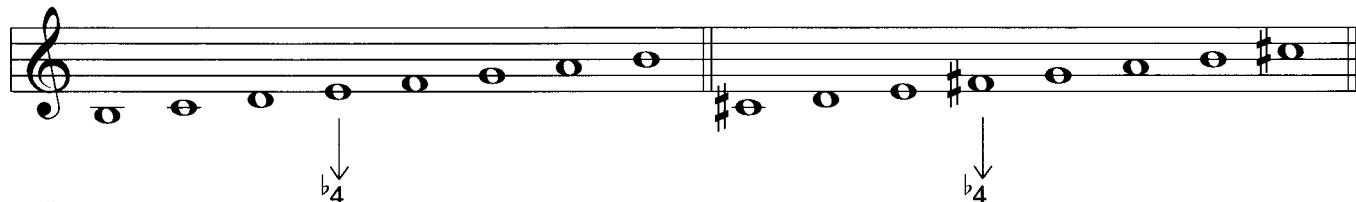
Use the E \flat Melodic Minor scale because Dmin7 \flat 5 is the vii chord of E \flat Melodic Minor.

SLO
C
P
E
R

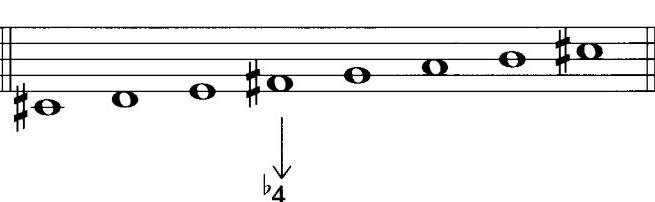
PERSPECTIVE #3**Altering a Scale**

To produce a Super Locrian mode, simply lower the fourth degree of any Locrian mode.

B Locrian



C♯ Locrian



B Super Locrian

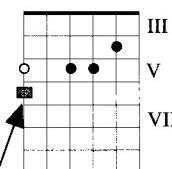


C♯ Super Locrian

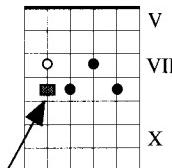
PERSPECTIVE #4**In Relation to a Chord's Root**

You create a Super Locrian mode by thinking of the melodic minor scale whose root lies a minor 2nd above the root of a half-diminished chord ($\text{min}7^{\flat}5$). If you were improvising over a $\text{Bmin}7^{\flat}5$ and wanted to use Super Locrian sounds, you would play C Melodic Minor.

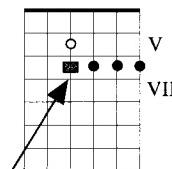
○ = root
■ = first note of the parent scale

Amin7^{flat}5

Suppose you were improvising against this chord. The Super Locrian mode could be thought of as the melodic minor scale that begins on this note (B^{flat}).

Emin7^{flat}5

Suppose you were improvising against this chord. The Super Locrian mode could be thought of as the melodic minor scale that begins on this note (F).

Gmin7^{flat}5

Suppose you were improvising against this chord. The Super Locrian mode could be thought of as the melodic minor scale that begins on this note (A^{flat}).

S
L
O
C
P
R
E
I
A
R
N

Adjusting Key Signatures

PERSPECTIVE #5

You can deduce the proper key signature for a specific Super Locrian mode by first creating an unaltered Locrian key signature: add two flats or drop two sharps to a minor key based on the root of the chord. Now, change that key signature to reflect a lowered fourth degree. If you wanted to know the key signature for F Super Locrian, you would think the following: The key of F Minor has four flats (B^b , E^b , A^b , D^b). Add two flats (C^b , G^b) and you now have six flats in the key signature. If you now lower the B^b to B^{bb} to reflect the Super Locrian lowered fourth, you have the key signature for F Super Locrian: B^{bb} , E^b , A^b , D^b , C^b , G^b . What key signature corresponds to A Super Locrian? The key of A Minor has no sharps or flats. Add two flats and lower D to D^b to reflect the lowered fourth degree and you have your key signature: B^b , E^b , D^b .

The Mode in Six Closed Positions

FINGERINGS

Here are six fingerings for the Super Locrian mode in the key of D. Practice the mode in every key.

III

V

VII

X

X

XII

XV

XIII

XIII

XIV

XV

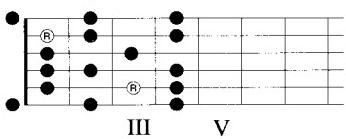
XV

S
L
O
U
C
P
R
E
I
A
R

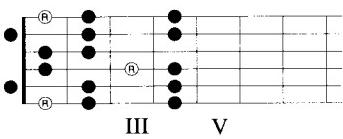
OPEN POSITION FINGERINGS

In Every Key

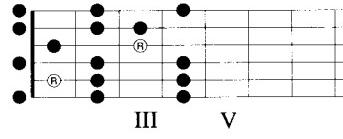
C Super Locrian



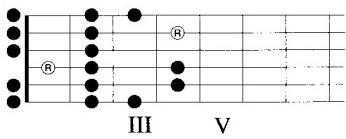
F Super Locrian



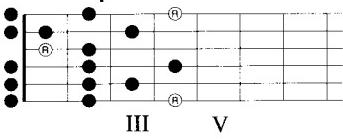
B♭ Super Locrian



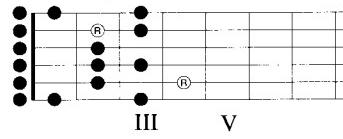
E♭ Super Locrian



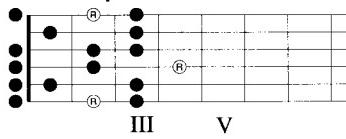
A♭ Super Locrian



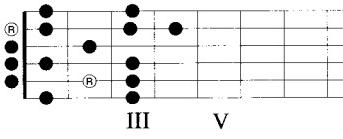
D♭ Super Locrian



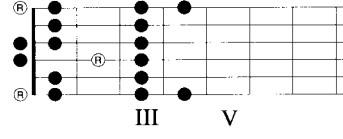
G♭ Super Locrian



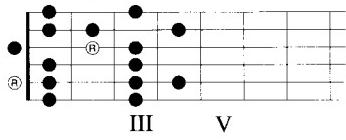
B Super Locrian



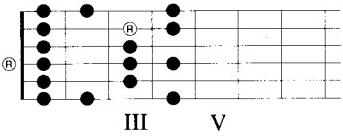
E Super Locrian



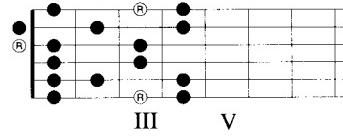
A Super Locrian



D Super Locrian



G Super Locrian



HARMONIZING THE MODE

Chord Voicings

Here are the chords constructed from the harmonized Super Locrian mode. Practice transposing them to all keys. The chord types remain constant in every key.

Bmin7^{b5} Cmin(Maj7) Dmin7 E♭Maj7#5 F7 G7 Amin7^{b5} Bmin7^{b5}

Here are two possibilities for voicing the harmonies for this mode. The first is for G Super Locrian and the second is for C Super Locrian. Read through them from left to right.

Improvisation**USING THE MODE**

The Super Locrian mode works well over the following: 1) Any of the chords constructed from the harmonized Super Locrian mode; 2) starting on the root of **dominant chords** that have both an **altered 5th and 9th** in any combination; and 3) starting on the root of **min7^b5** chords.

1. D Super LocrianDmin7^b5

2. G Super Locrian

Dmin7

G7#5#9

CMaj7

3. B^b Super Locrian

Fmin11

B^b7#5^b9E^bMaj9



MELODIC PATTERNS

For Practice

B Locrian^{#2}

A musical staff in treble clef and common time (indicated by a '4'). The pattern consists of six eighth-note groups. The first five groups follow a descending scale-like path: B-A-G-F-E-D-C-B. The sixth group starts on B and moves up through C# to D, then continues with E, F, G, A, B.

T														
A	2	4	5	3	4	5	2	5	2	3	2	3	5	
B														

A musical staff in treble clef and common time. The pattern features eighth-note pairs moving primarily downwards, starting from B and ending on B.

T	2	3	5	3	3	5	6	5	5	6	8	7	6	8	10	9	
A																	
B																	

A musical staff in treble clef and common time. The pattern consists of eighth-note pairs, starting on B and descending through various notes like A, G, F, E, D, C, B, and back to B.

T	12	9	10	13	10	7	9	12	8	10	7	10	6	8	5	9	
A																	
B																	

A musical staff in treble clef and common time. The pattern features eighth-note pairs moving primarily downwards, starting from B and ending on B.

T	2	4	2	5	3	2	2	4	3	5	2	2	3	5	4	
A																
B																



B Super Locrian

Musical staff showing a melodic line in B Super Locrian mode. The staff uses a treble clef and a key signature of four flats (B-flat major). The melody consists of eighth-note patterns.

T													
A													
B	7	6	5	7	8	6	8	5	5	8	5	6	8

Musical staff showing a melodic line in B Super Locrian mode. The staff uses a treble clef and a key signature of four flats (B-flat major). The melody consists of eighth-note patterns.

T	5	6	8	5	7	8	6	7	5	6	8	7	8
A													
B													

Musical staff showing a melodic line in B Super Locrian mode. The staff uses a treble clef and a key signature of four flats (B-flat major). The melody consists of eighth-note patterns.

T	12	11	10	12	10	10	8	5	8	7	9	6	7	5	6
A															
B															

Musical staff showing a melodic line in B Super Locrian mode. The staff uses a treble clef and a key signature of four flats (B-flat major). The melody consists of eighth-note patterns.

T	7	7	5	5	9	5	8	9	7	8	6	7	5	6	8
A															
B															

S
L
O
U
C
P
R
E
R

The **HARMONIC MINOR Scale**

Along with the melodic minor scale, the harmonic minor scale is one of the most important minor-type scales used for improvisation. Like the melodic minor, it does not exactly correspond to any commonly used key signature. Here is the scale in all keys. The keys are arranged in a cycle of fourths.

**In Every Key
On Single Strings**

C Harmonic Minor

T
A
B 3 5 6 8 10 11 14 15

A^b Harmonic Minor

T
A
B 1 3 4 6 8 9 12 13

B Harmonic Minor

T
A
B 0 2 3 5 7 8 11 12

F Harmonic Minor

T
A
B 3 5 6 8 10 11 14 15

D^b Harmonic Minor

T
A
B 4 6 7 9 11 12 15 16

E Harmonic Minor

T
A
B 2 4 5 7 9 10 13 14

B^b Harmonic Minor

T
A
B 3 5 6 8 10 11 14 15

G^b Harmonic Minor

T
A
B 4 6 7 9 11 12 15 16

A Harmonic Minor

T
A
B 2 4 5 7 9 10 13 14

E^b Harmonic Minor

T
A
B 1 3 4 6 8 9 12 13

G and F[#] are enharmonically equivalent. The notes sound the same but are named differently.

D Harmonic Minor

T
A
B 0 2 3 5 7 8 11 12

G Harmonic Minor

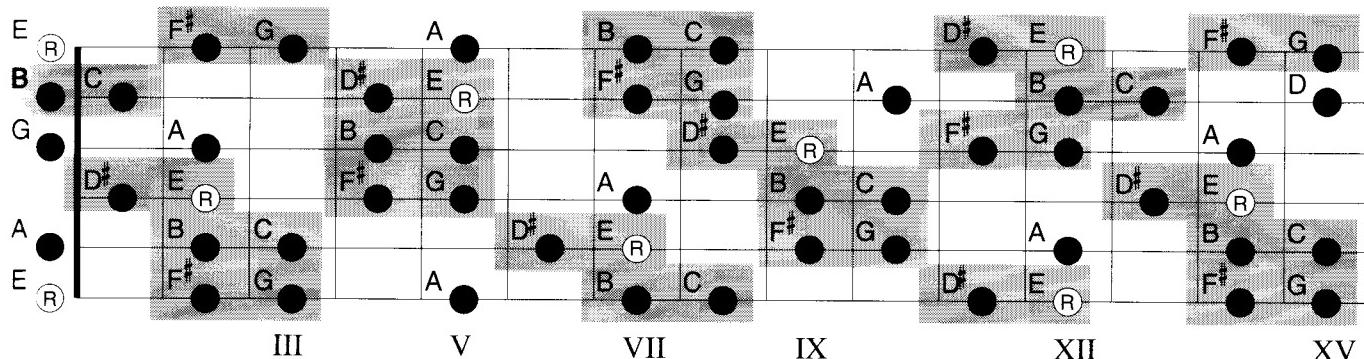
T
A
B 0 2 3 5 7 8 11 12

F[#] Harmonic Minor

T
A
B 4 6 7 9 11 12 15 16

Finding the Half Steps
PERSPECTIVE #1

The formula for the harmonic minor scale is 1-1/2 - 1-1/2 - 1+1/2 - 1/2. The half steps appear between steps two and three, five and six, and seven and eight. There is an augmented 2nd (minor 3rd) between steps six and seven. The E Harmonic Minor scale is shown below on all strings. Practice improvising in all keys using the harmonic minor scale up and down each string.


Thinking in a Parent Key
PERSPECTIVE #2

Minor chords with natural sevenths can occur in several different contexts. You can think of a min(Maj7) chord as a I chord no matter where it appears in a progression. Simply start the harmonic scale at the chord's root.

Gmin(Maj7)

Use the G Harmonic Minor scale. _____

Dmin(Maj7)

Use the D Harmonic Minor scale. _____

Amin(Maj7)

Use the A Harmonic Minor scale. _____

Emin(Maj7)

Use the E Harmonic Minor scale. _____



PERSPECTIVE #3

Altering a Scale

To produce harmonic minor scale, simply raise the seventh degree of any Aeolian mode.

D Aeolian



A Aeolian

#7

D Harmonic Minor



A Harmonic Minor

#7

PERSPECTIVE #4

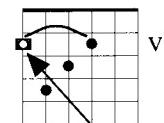
*In Relation to
a Chord's Root*

You can locate the appropriate harmonic minor scale by starting it from a minor chord's root.

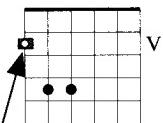
If you wanted to use G Harmonic Minor over a Gmin(Maj7), you would simply begin on the chord's root, which is G.

○ = root
■ = first note of the parent scale

Amin(Maj7)

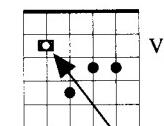


A5

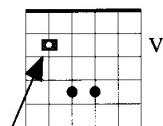


Suppose you were improvising against these chords.
Use the harmonic minor scale that begins on this note (A).

Emin(Maj7)

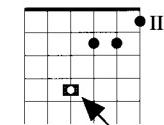


E5

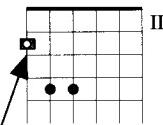


Suppose you were improvising against this chord.
Use the harmonic minor scale that begins on this note (E).

Gmin(Maj7)



G5



Suppose you were improvising against these chords.
Use the harmonic minor scale that begins on this note (G).



Adjusting Key Signatures

PERSPECTIVE #5

You can deduce the proper key signature for a specific harmonic minor scale by first creating a major key signature based on the root of the chord. Now, change that key signature to reflect lowered third and sixth degrees. If you wanted to know the key signature for F Harmonic Minor, you would think the following: The key of F Major has one flat (B^b). If you now lower the A to A^b and the D to D^b to reflect the harmonic minor lowered third and sixth degrees, you have the key signature for F Harmonic Minor: B^b, A^b and D^b. What key signature corresponds to B^b Harmonic Minor? The key of B^b Major has two flats (B^b, E^b). Lower D to D^b and G to G^b to reflect the lowered third and sixth degrees and you have your key signature: B^b, E^b, D^b and G^b.

The Mode in Six Closed Positions

FINGERINGS

Here are six fingerings for the harmonic minor scale in the key of A. Practice the scale in every key.

T	A	B
1 4 5	2 3 5	2 0
1 2 4	1 2 4	1 2 4
1 2 4 1 2 4	1 2 4 1 2 4	1 2 4 1 2 4
1 4 5 1 4 5	1 3 5 1 3 5	1 4 5 1 4 5

III V

T	A	B
1 3 4	1 3 4	1 2 4
1 3 1 2 4 1 3 4	1 2 4 1 3 1 2 4 1 3 4	1 3 1 2 4 1 3 1 2 4 1 3 4
5 7 8	6 7 9	5 7 5 6 9 5 7 8

V VII

T	A	B
1 3 4	1 2 4	1 2 4
1 3 1 2 4 1 3 4	1 2 4 1 3 1 2 4 1 3 4	1 2 4 1 3 1 2 4 1 3 4
10 12 13	11 12 14	10 12 10 10 12 13

X XII XV

T	A	B
1 2 4	1 2 4	1 2 4
1 2 4 1 2 4	1 2 4 1 2 4	1 2 4 1 2 4
4 5 7	3 5 7	4 5 7 5 6 7

III V VII

T	A	B
1 3 4	2 3 1	2 4 1 2 4
1 3 1 2 4 1 3 4	2 3 1 2 4 1 2 4	1 2 4 1 2 4 1 3 4
10 12 13	9 10 12	9 10 12 13 10 12 13

X XII XV

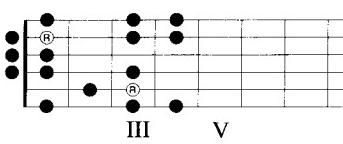
T	A	B
1 2 4	1 3 4	1 2 4
1 2 4 1 3 4	1 3 4 1 2 4	1 2 4 1 2 4 1 3 4
12 13 16	12 14 15	13 14 12 13 15 12 13 16 17

XII XV

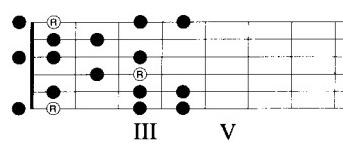
OPEN POSITION FINGERINGS

In Every Key

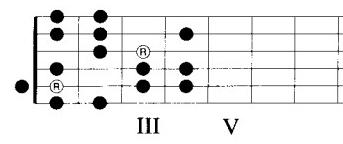
C Harmonic Minor



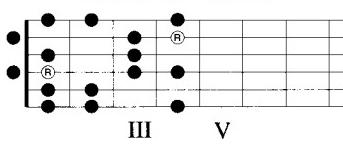
F Harmonic Minor



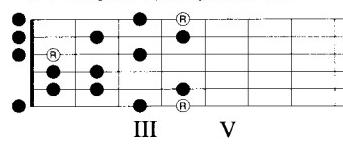
B♭ Harmonic Minor



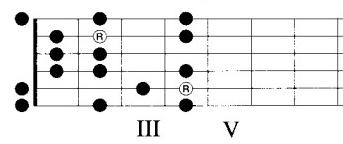
E♭ Harmonic Minor



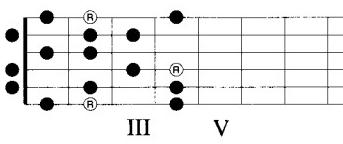
A♭ Harmonic Minor



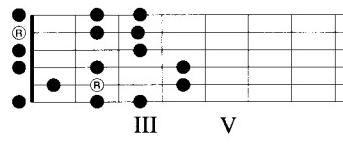
D♭ Harmonic Minor



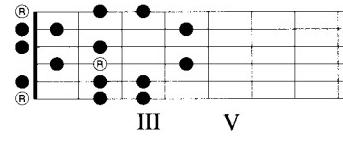
G♭ Harmonic Minor



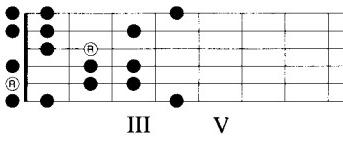
B Harmonic Minor



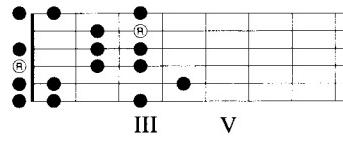
E Harmonic Minor



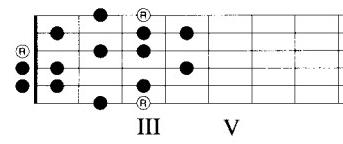
A Harmonic Minor



D Harmonic Minor



G Harmonic Minor



HARMONIZING THE MODE

Chord Voicings

Here are the chords constructed from the harmonized harmonic minor scale. Practice transposing them to all keys. The chord types remain constant in every key.

Cmin(Maj7) Dmin7^{b5} E♭ Maj7#5 Fmin7 G7 AMaj7 Bdim7 Cmin(Maj7)

Here are two possibilities for voicing the harmonies for this mode. The first is for B♭ 2nd Mode HM and the second is for E♭ 2nd Mode HM. Read through them from left to right.

Improvisation**USING THE MODE**

H
A
M
I
N
O
R
I
C

The harmonic minor scale works well over the following: 1) any of the chords constructed from the harmonized harmonic minor scale; 2) starting on the root of **minor triads or min(Maj7)** chords; 3) starting from the 4th of **dominant chords with lowered 9ths or raised 5ths or both**; 4) starting from the 5th of **dominant chords with raised 9ths and raised 11ths**; 5) starting on the 5th of **min7^b5** chords.

1. D Harmonic Minor

Dmin

A musical staff in common time (indicated by a 'C') and G clef. It consists of five horizontal lines and four spaces. There are vertical bar lines dividing the staff into four measures. Each measure contains a single diagonal line, indicating a note being held across all four measures. A double bar line with repeat dots is at the end of the staff.

2. C Harmonic MinorG7^{#5}^{b9}

A musical staff in common time (indicated by a 'C') and G clef. It consists of five horizontal lines and four spaces. There are vertical bar lines dividing the staff into four measures. Each measure contains a single diagonal line, indicating a note being held across all four measures. A double bar line with repeat dots is at the end of the staff.

3. B Harmonic MinorE7^{#9}^{#11}

A musical staff in common time (indicated by a 'C') and G clef. It consists of five horizontal lines and four spaces. There are vertical bar lines dividing the staff into four measures. Each measure contains a single diagonal line, indicating a note being held across all four measures. A double bar line with repeat dots is at the end of the staff.



MELODIC PATTERNS

For Practice

A Harmonic Minor

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from one sharp to two sharps. Measure 11 starts with a half note in the bass staff followed by eighth-note pairs in both staves. Measure 12 begins with a quarter note in the bass staff, followed by eighth-note pairs in both staves.

Fretboard diagram showing a C major scale across six strings. The scale starts at the 6th string, 1st fret (E) and continues up to the 10th string, 10th fret (C). Fingerings are indicated above the strings: 5-7-8-5-7-8-5-7-8-6 on the left, and 7-8-6-7-8-6-7-9-6-7-9-5-7-9-5-7 on the right.

A musical score for piano featuring a treble clef and a key signature of one sharp. The melody consists of eighth-note pairs and sixteenth-note patterns, primarily in the right hand, while the left hand provides harmonic support with sustained notes and chords.

Fretboard diagram for the C major scale. The neck shows six strings and twelve frets. Fingerings are indicated above the strings: T 5 7 8 10 | 9 5 7 8 6 9 5 7 | 5 6 9 5 | 7 5 6 9 5 7 5 | 5 7 5 | 9 5 7 7 9 | 5 7. The diagram illustrates the scale's pattern across the neck.

A musical score in G major, featuring a single melodic line on a five-line staff. The key signature consists of one sharp, indicating G major. The time signature is common time (indicated by a 'C'). The melody is composed of sixteenth-note patterns, primarily eighth-note pairs connected by vertical stems. The notes are black, and the stems are either vertical or slanted to the right. The first measure starts with a quarter note followed by a sixteenth-note pair. Measures 2 through 6 each begin with a sixteenth note followed by a sixteenth-note pair. Measures 7 and 8 begin with a sixteenth note followed by a sixteenth-note pair, with measure 8 concluding with a single eighth note.

C Harmonic Minor



T A B

3 5 6	5 6 6	3 5 4 3 5 6	5 6 6	4 5 4 4 5 5 3 4
-------	-------	-------------	-------	-----------------



T A B

3 4 6 4 4 6 3 7 6 8 9 8 9 7 10	9 7 8 11 12 13 15 13 15 16 15 13
--------------------------------	----------------------------------



T A B

13 15 16 15 12 13 15 13 9 12 13 11 8 9 7 10	6 8 9 8 4 6 3 7 3 4 6 4 5 3 4 3
---	---------------------------------



T A B

4 5 3 6 6 4 5 4 5 6 4 3 5 6 5	6 3 5 4 5 6 3 6 3 5 6 5 3
-------------------------------	---------------------------

The **2ND MODE HM**
Locrian #6

**In Every Key
on Single Strings**

Built on the second degree of the harmonic minor scale, the 2nd mode HM (also known as the Locrian #6 mode) produces half-diminished sounds. Here is the scale in all the keys. The keys are arranged in the cycle of fourths.



C 2nd Mode HM

F 2nd Mode HM

B♭ 2nd Mode HM

E♭ 2nd Mode HM

G♯/ A♭ 2nd Mode HM

C♯/ D♭ 2nd Mode HM

F♯/ G♭ 2nd Mode HM

D 2nd Mode HM

B 2nd Mode HM

E 2nd Mode HM

A 2nd Mode HM

G 2nd Mode HM

Finding the Half Steps

PERSPECTIVE #1

The formula for the 2nd mode HM is $1/2 - 1 - 1 - 1/2 - 1+1/2 - 1/2 - 1$. The half steps appear between steps one and two, four and five, and six and seven. There is an augmented 2nd (minor 3rd) between steps five and six. The D 2nd Mode HM is shown below on all strings. Practice improvising in all keys using the 2nd mode HM scale up and down each string.

2
N
D
H
M
M
O
D
E

Thinking in a Parent Key

PERSPECTIVE #2

Half Diminished chords ($\text{min}7^{\flat}5$) function as ii chords in the harmonic minor scale. The 2nd mode HM corresponds to these chords. If you were improvising over a $\text{Gmin}7^{\flat}5$ chord and wanted to use 2nd mode sounds, you would ask yourself, "in what harmonic minor scale is $\text{Gmin}7^{\flat}5$ the ii chord?" The answer is F Harmonic Minor.

Amin $7^{\flat}5$

Use the G Harmonic Minor scale because Amin $7^{\flat}5$ is the ii chord of G Harmonic Minor.

Dmin $7^{\flat}5$

Use the C Harmonic Minor scale because Dmin $7^{\flat}5$ is the ii chord of C Harmonic Minor.

Gmin $7^{\flat}5$

Use the F Harmonic Minor scale because Gmin $7^{\flat}5$ is the ii chord of F Harmonic Minor.

Cmin $7^{\flat}5$

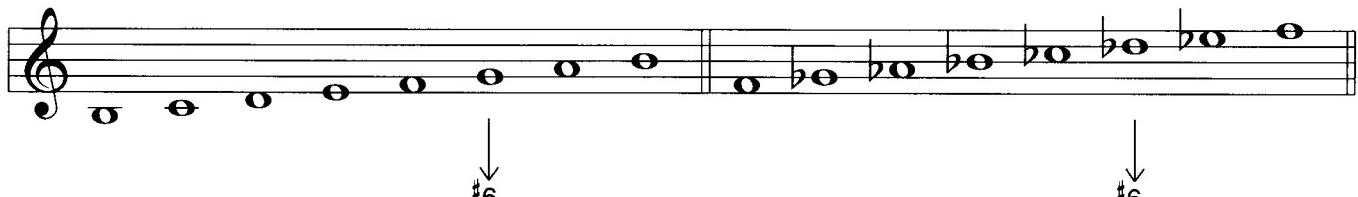
Use the B-flat Harmonic Minor scale because Cmin $7^{\flat}5$ is the ii chord of B-flat Harmonic Minor.

PERSPECTIVE #3

Altering a Scale

To produce the 2nd mode HM, simply raise the sixth degree of any Locrian mode.

B Locrian



F Locrian



B 2nd Mode HM

F 2nd Mode HM

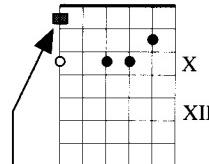
PERSPECTIVE #4

*In Relation to
a Chord's Root*

You can locate the 2nd mode HM by playing a harmonic minor scale whose root lies one whole step below a half-diminished chord's ($\text{min}7^{\flat}5$) root. If you wanted to use a B 2nd Mode HM over a $\text{Bmin}7^{\flat}5$, you would start a harmonic minor scale that begins on A.

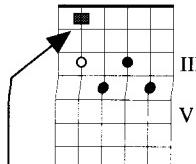
○ = root
■ = first note of the parent scale

D $\text{min}7^{\flat}5$



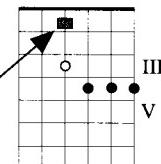
Suppose you were improvising against this chord.
Use the harmonic minor scale that begins on this note (C).

C $\text{min}7^{\flat}5$



Suppose you were improvising against this chord.
Use the harmonic minor scale that begins on this note (B $^{\flat}$).

F $\text{min}7^{\flat}5$



Suppose you were improvising against these chords.
Use the harmonic minor scale that begins on this note (E $^{\flat}$).



Adjusting Key Signatures

PERSPECTIVE #5

You can deduce the proper key signature for a specific 2nd mode HM by first creating an unaltered Locrian: add two flats or drop two sharps from a minor key signature based on the root of the chord. Now, change that key signature to reflect a raised sixth degree. If you wanted to know the key signature for D 2nd Mode HM, you would think the following: The key of D Minor has one flat (B^b). If you now add two flats (E^b, A^b) and raise the B^b to B[#] to reflect the 2nd mode HM raised sixth degree, you have the key signature for D 2nd Mode HM: E^b, A^b. What key signature corresponds to C[#] 2nd Mode HM? The key of C[#] Minor has four sharps (F[#], C[#], G[#], D[#]). Drop two sharps and raise the A to A[#] to reflect the raised sixth degree and you have your key signature: F[#], C[#], A[#].

The Mode in Six Closed Positions

FINGERINGS

Here are six fingerings for the 2nd mode HM in the key of C. Practice the mode in every key.

Musical staff showing a sequence of notes. Tablature below shows fingerings: T (1), A (2), B (3). Fingerings above the staff: 1 2 4 1 3 4 1 3 4 2 3 1 2 4 1 2 4.

Guitar fretboard diagram for the III position. Fingerings: (R) 1, (R) 2, (R) 3, (R) 4, (R) 5, (R) 6. Fret labels: III, V.

Musical staff showing a sequence of notes. Tablature below shows fingerings: T (1), A (2), B (3). Fingerings above the staff: 1 2 4 1 2 4 1 4 4 1 2 4 2 3 1 2 4.

Guitar fretboard diagram for the V position. Fingerings: (R) 1, (R) 2, (R) 3, (R) 4, (R) 5, (R) 6. Fret labels: V, VII.

Musical staff showing a sequence of notes. Tablature below shows fingerings: T (1), A (2), B (3). Fingerings above the staff: 1 2 4 1 2 4 1 3 4 1 3 4 3 4 1 2 4.

Guitar fretboard diagram for the XII position. Fingerings: (R) 1, (R) 2, (R) 3, (R) 4, (R) 5, (R) 6. Fret labels: X, XII.

Musical staff showing a sequence of notes. Tablature below shows fingerings: T (1), A (2), B (3). Fingerings above the staff: 1 2 4 1 3 4 1 3 4 2 3 1 2 4 1 2 4.

Guitar fretboard diagram for the VII position. Fingerings: (R) 1, (R) 2, (R) 3, (R) 4, (R) 5, (R) 6. Fret labels: VII, X.

Musical staff showing a sequence of notes. Tablature below shows fingerings: T (1), A (2), B (3). Fingerings above the staff: 1 3 4 1 3 4 1 2 4 1 2 4 1 4 1 3 4.

Guitar fretboard diagram for the XIII position. Fingerings: (R) 1, (R) 2, (R) 3, (R) 4, (R) 5, (R) 6. Fret labels: XI, XII.

Musical staff showing a sequence of notes. Tablature below shows fingerings: T (1), A (2), B (3). Fingerings above the staff: 1 3 4 1 2 4 1 2 4 1 4 4 2 3 1 3 4.

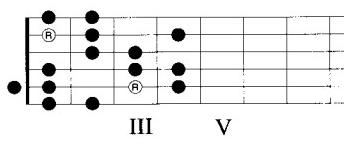
Guitar fretboard diagram for the XV position. Fingerings: (R) 1, (R) 2, (R) 3, (R) 4, (R) 5, (R) 6. Fret labels: XII, XV.

2
N
D
H
M
M
O
D
E

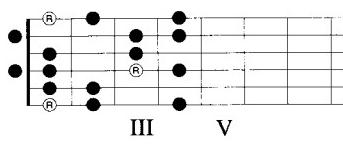
OPEN POSITION FINGERINGS

In Every Key

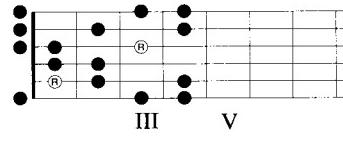
C 2nd Mode HM



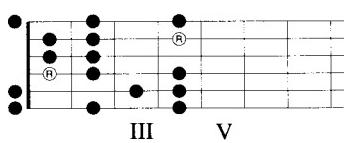
F 2nd Mode HM



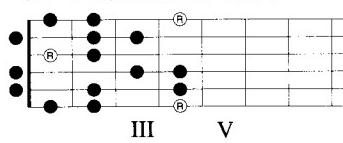
B♭ 2nd Mode HM



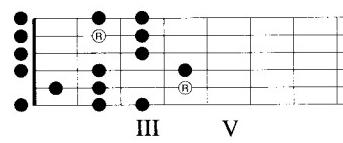
E♭ 2nd Mode HM



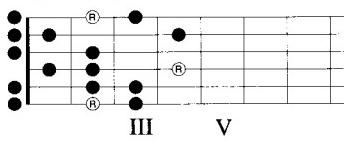
A♭ 2nd Mode HM



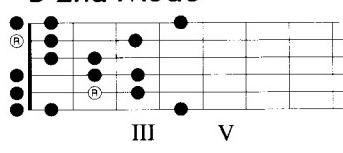
D♭ 2nd Mode HM



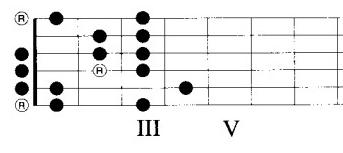
G♭ 2nd Mode HM



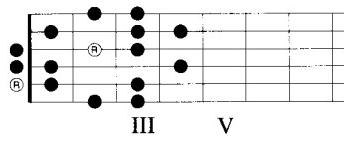
B 2nd Mode



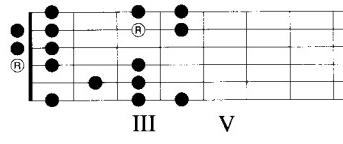
E 2nd Mode HM



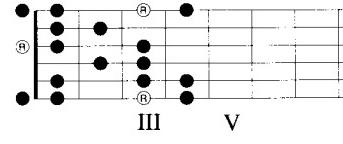
A 2nd Mode HM



D 2nd Mode HM



G 2nd Mode HM



HARMONIZING THE MODE

Chord Voicings

Here are the chords constructed from the harmonized 2nd mode HM. Practice transposing them to all keys. The chord types remain constant in every key.

Dmin7^{b5} E♭ Maj7#5 Fmin7 G7 A♭ Maj7 Bdim7 Cmin(Maj7) Dmin7^{b5}

Here are two possibilities for voicing the harmonies for this mode. The first is for B♭ 2nd Mode HM and the second is for E♭ 2nd Mode HM. Read through them from left to right.

Improvisation**USING THE MODE**

The 2nd Mode of the harmonic minor scale works well over the following: 1) any of the chords constructed from the harmonized 2nd mode HM; 2) starting at the root of half-diminished (**min7^b5**) chords.

1. D 2nd Mode

D min7^b5 G7 C min(Maj7) A^b Maj7

2. G 2nd Mode

G min7^b5



MELODIC PATTERNS

For Practice



G 2nd Mode HM

T	A	B
3	6	3
6	4	3
3	4	3
6	4	7
3	7	3
4	3	5
5	6	5
3	6	3
6	5	3
3	5	3

T	A	B
5	6	5
3	6	5
5	6	5
6	5	6
3	6	3
5	3	4
3	6	4
4	6	4
3	6	8
6	3	3

T	A	B
3	6	8
6	4	6
4	5	3
3	6	3
6	5	6
5	3	6
3	6	5
5	3	5

T	A	B
3	6	3
6	7	5
5	6	5
4	3	5
3	7	3
7	4	3
6	4	7
4	3	4
3	6	3
6	5	3
3	6	3

B 2nd Mode HM

A musical score in G major, 4/4 time. The melody consists of eighth-note patterns. The first six measures show a sequence of eighth notes with slurs, starting with a quarter note. Measures 7 through 10 show eighth-note pairs with slurs. Measure 11 contains eighth-note pairs without slurs. Measures 12 through 15 show eighth-note pairs with slurs.

Fretboard diagram for the A major scale. The neck has 12 frets. Frets 1-6 are on the first string (A), and frets 7-12 are on the second string (E). The scale pattern is: A (1), B (2), C# (3), D (4), E (5), F# (6), G# (7), A (8), B (9), C# (10), D (11), E (12).



Fretboard diagram showing a C major scale across six strings. The notes are: T 7 10 13 12 10 8 12 10 9 7 10 8 10 8 7 | 9 9 7 10 10 9 10 9 10 9 10 9 10 9 7 10 9.

A musical score in G major, featuring a single melodic line on a treble clef staff. The music consists of six measures. Measures 1-2 show eighth-note pairs followed by eighth-note triplets. Measures 3-4 show eighth-note pairs followed by eighth-note triplets. Measures 5-6 show eighth-note pairs followed by eighth-note triplets.

Fretboard diagram for the A major scale. The neck shows the notes A (10th fret), B (11th fret), C# (1st fret), D (2nd fret), E (3rd fret), F# (5th fret), and G# (7th fret). The diagram includes string labels T, A, and B.

The **3RD MODE HM**
Ionian #5

**In Every Key
on Single Strings**

Constructed by starting on the third degree of the harmonic minor scale, the 3rd mode HM (also known as the Ionian #5 mode) produces maj7#5 sounds. Here is the scale in all the keys. The keys are arranged in the cycle of fourths.

3
R
D
H
M
O
D
E

C 3rd Mode HM

T
A
B
3 5 7 8 11 12 14 15

F 3rd Mode HM

T
A
B
3 5 7 8 11 12 14 15

B♭ 3rd Mode HM

T
A
B
3 5 7 8 11 12 14 15

E♭ 3rd Mode HM

T
A
B
1 3 5 6 9 10 12 13

A♭ 3rd Mode HM

T
A
B
1 3 5 6 9 10 12 13

D♭ 3rd Mode HM

T
A
B
4 6 8 9 12 13 15 16

G♭ 3rd Mode HM

T
A
B
4 6 8 9 12 13 15 16

G and F[#] are enharmonically equivalent. The notes sound the same but are named differently.

F♯ 3rd Mode HM

T
A
B
4 6 8 9 12 13 15 16

B 3rd Mode HM

T
A
B
0 2 4 5 8 9 11 12

E 3rd Mode HM

T
A
B
2 4 6 7 10 11 13 14

A 3rd Mode HM

T
A
B
2 4 6 7 10 11 13 14

D 3rd Mode HM

T
A
B
0 2 4 5 8 9 11 12

G 3rd Mode HM

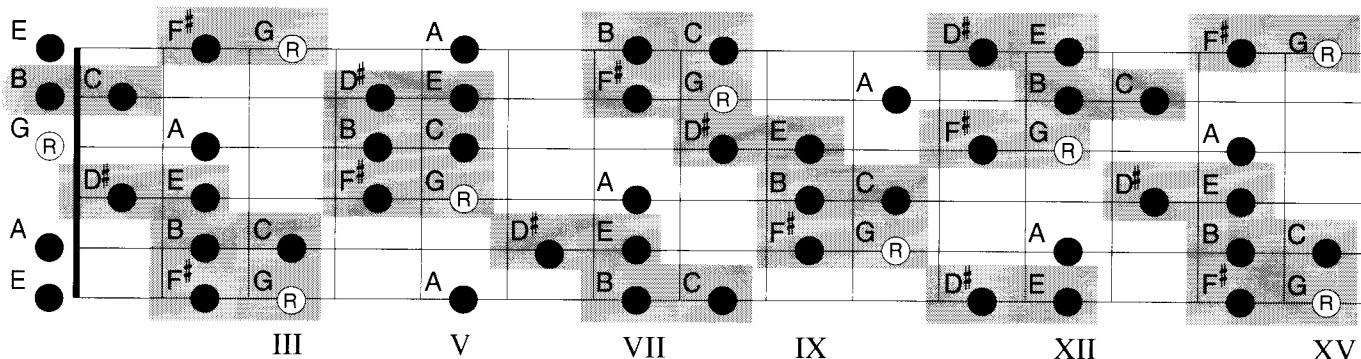
T
A
B
0 2 4 5 8 9 11 12

Finding the Half Steps

PERSPECTIVE #1

The formula for the 3rd mode HM is 1-1-1/2 - 1+1/2 - 1/2 - 1-1/2. The half steps occur between steps three and four, five and six, and seven and eight. The augmented 2nd (minor 3rd) appears between steps four and five. The G 3rd Mode HM is shown below on all strings.

Practice improvising in all keys using the 3rd mode HM up and down each string.



Thinking in a Parent Key

PERSPECTIVE #2

Maj7[#]5 chords function as III chords in the harmonic minor scale. The 3rd mode HM corresponds to these chords. If you were improvising over a DMaj7[#]5 chord and wanted to hear 3rd mode HM sounds, you would ask yourself, "in what harmonic minor scale is DMaj7[#]5 the III chord?" The answer is B Harmonic Minor.

FMaj7[#]5

Use the D Harmonic Minor scale because FMaj7[#]5 is the iii chord of D Harmonic Minor.

B^b Maj7[#]5

Use the G Harmonic Minor scale because B^b Maj7[#]5 is the iii chord of G Harmonic Minor.

E^b Maj7[#]5

Use the C Harmonic Minor scale because E^b Maj7[#]5 is the iii chord of C Harmonic Minor.

A^b Maj7[#]5

Use the F Harmonic Minor scale because A^b Maj7[#]5 is the iii chord of F Harmonic Minor.

PERSPECTIVE #3

Altering a Scale

To produce the 3rd mode HM, simply raise the fifth degree of any Ionian mode.

G Ionian



B♭ Ionian



↓
♯5

↓
♯5

G

3
R
D
H
M
O
D
E

3rd Mode HM

B♭ 3rd Mode HM

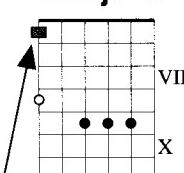
PERSPECTIVE #4

*In Relation to
a Chord's Root*

To locate the 3rd mode HM, play a harmonic minor scale whose root lies a minor third below the root of a Maj7♯5 chord. If you want to use an E♭ 3rd Mode over an E♭Maj7♯5, you would start a harmonic minor scale that begins on C.

○ = root
■ = first note of the parent scale

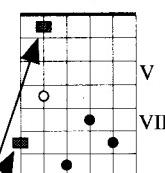
CMaj7♯5



VII
X

Suppose you were improvising against this chord.
Use the harmonic minor scale that begins on this note (A).

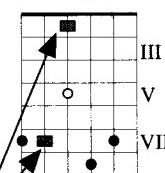
E♭ Maj7♯5



V
VII

Suppose you were improvising against this chord.
Use the harmonic minor scale that begins on this note (C).

GMaj7♯5



III
V
VII

Suppose you were improvising against this chords.
Use the harmonic minor scale that begins on this note (E).

Adjusting Key Signatures

PERSPECTIVE #5

You can deduce the proper key signature for a specific 3rd mode HM by first creating a major key signature based on the root of the chord. Now, change that key signature to reflect a raised fifth degree. If you wanted to know the key signature for G 3rd Mode HM, you would think the following: The key of G Major has one sharp (F \sharp). If you now raise the D to D \sharp to reflect the 3rd mode HM raised fifth degree, you have the key signature for G 3rd Mode HM: F \sharp , D \sharp . What key signature corresponds to D 3rd Mode HM? The key of D Major has two sharps (F \sharp , C \sharp). Raise the A to A \sharp to reflect the raised fifth degree and you have your key signature: F \sharp , C \sharp , A \sharp .

The Mode in Six Closed Positions

FINGERINGS

Here are six fingerings for the 3rd mode HM in the key of E^b. Practice the mode in every key.

T
A
B

0	10	11	8	10	11	9	10	12	8	10	8	9	12	8	10	11
1	3	4	1	3	4	1	2	4	1	3	1	2	4	1	3	4

T 10 11 13 10 11 14 10 12 13 12 13 10 11 13

A 10 11 13 10 11 14 10 12 13 12 13 10 11 13

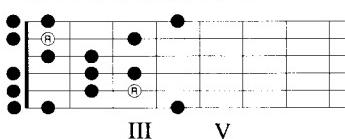
B 10 11 13 10 11 14 10 12 13 12 13 10 11 13



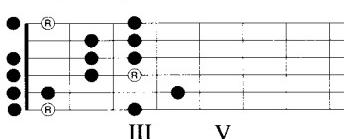
OPEN POSITION FINGERINGS

In Every Key

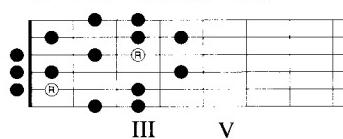
C 3rd Mode HM



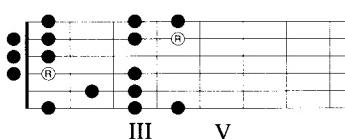
F 3rd Mode HM



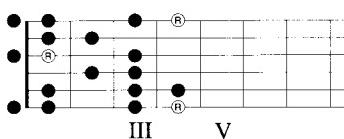
B^b 3rd Mode HM



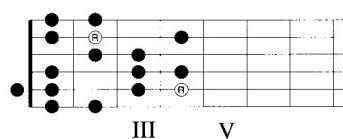
E^b 3rd Mode HM



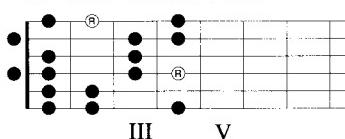
A^b 3rd Mode HM



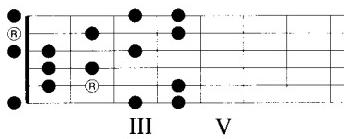
D^b 3rd Mode HM



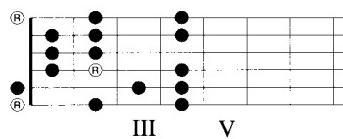
G^b 3rd Mode HM



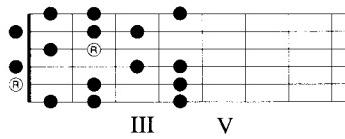
B 3rd Mode HM



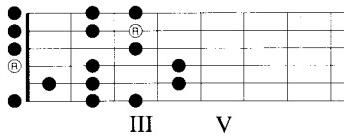
E 3rd Mode HM



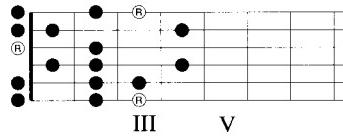
A 3rd Mode HM



D 3rd Mode HM



G 3rd Mode HM



HARMONIZING THE MODE

Chord Voicings

Here are the chords constructed from the harmonized 3rd mode HM. Practice transposing them to all keys. The chord types remain constant in every key.

E^bMaj7^{#5} Fmin7 G7 A^b Maj7 Bdim7 Cmin(Maj7) Dmin7^{b5} E^bMaj7^{#5}

Here are two possibilities for voicing the harmonies for this mode. The first is for F 3rd Mode HM and the second is for E^b 3rd Mode HM. Read through them from left to right.

Improvisation**USING THE MODE**

The 3rd mode HM works well over the following: 1) any of the chords constructed from the harmonized 3rd mode HM; 2) starting at the root of **maj7#5** chords.

1. A^b 3rd ModeA^b Maj7#5

2. E^b 3rd ModeE^b Maj7#5

Fmin7

3. C 3rd ModeDmin7^{b5}

G7

C Maj7#5

A^b Maj7



MELODIC PATTERNS

For Practice

E♭ 3rd Mode HM

A musical staff in E-flat major (two flats) and common time (indicated by a '4'). The melody consists of eighth-note patterns. The first measure starts on E-flat and ends on D. The second measure starts on C and ends on B-flat. The third measure starts on A and ends on G. The fourth measure starts on F-sharp and ends on E-flat.

T													
A													
B	6	5	8	5	6	5	6	8	5	6	9	5	7
	8	7									6	9	5

A continuation of the melodic pattern in E-flat major (two flats) and common time. The melody consists of eighth-note patterns. The first measure starts on E-flat and ends on D. The second measure starts on C and ends on B-flat. The third measure starts on A and ends on G. The fourth measure starts on F-sharp and ends on E-flat.

T	6	7	8	5	8	6	7	9	6	8	7	8	9	10
A														
B														

A continuation of the melodic pattern in E-flat major (two flats) and common time. The melody consists of eighth-note patterns. The first measure starts on E-flat and ends on D. The second measure starts on C and ends on B-flat. The third measure starts on A and ends on G. The fourth measure starts on F-sharp and ends on E-flat.

T	11	13	10	12	10	12	8	9	8	7	8	9	6
A													
B													

A continuation of the melodic pattern in E-flat major (two flats) and common time. The melody consists of eighth-note patterns. The first measure starts on E-flat and ends on D. The second measure starts on C and ends on B-flat. The third measure starts on A and ends on G. The fourth measure starts on F-sharp and ends on E-flat.

T	7	9	5	5	6	6	9	5	9	5	6	8	6	5	6
A															
B															



G 3rd Mode HM

Musical staff showing a sequence of eighth-note patterns in G major, 3rd mode Harmonic Minor.

T												
A												
B	3	5	7	7	5	7	8	9	7	8	6	6
											7	

Musical staff showing a sequence of eighth-note patterns in G major, 3rd mode Harmonic Minor.

T												
A	7	4	5	7	4	5	4	8	5	5	5	7
B												

Musical staff showing a sequence of eighth-note patterns in G major, 3rd mode Harmonic Minor.

T	8	10	12	12	7	8	10	11	5	7	8	
A												
B												

Musical staff showing a sequence of eighth-note patterns in G major, 3rd mode Harmonic Minor.

T												
A	9	5	7	8	4	5	5	4	4			
B												



The

4TH MODE HM

Lydian $\flat 3 \flat 7$ or Dorian $\sharp 4$

In Every Key
on Single Strings

Constructed by starting on the fourth degree of the harmonic minor scale, the 4th mode HM (also known as the Lydian $\flat 7 \flat 3$ or the Dorian $\sharp 4$ mode) produces minor seventh sounds. Here is the scale in all the keys. The keys are arranged in a cycle of fourths.

C 4th Mode HM

T
A
B

3 5 6 9 10 12 13 15

A \flat 4th Mode HM

T
A
B

1 3 4 7 8 10 11 13

B 4th Mode HM

T
A
B

0 2 3 6 7 9 10 12

F 4th Mode HM

T
A
B

3 5 6 9 10 12 13 15

D \flat 4th Mode HM

T
A
B

4 6 7 10 11 13 14 16

E 4th Mode HM

T
A
B

2 4 5 8 9 11 12 14

B \flat 4th Mode HM

T
A
B

3 5 6 9 10 12 13 15

G \flat 4th Mode HM

T
A
B

4 6 7 10 11 13 14 16

A 4th Mode HM

T
A
B

2 4 5 8 9 11 12 14

E \flat 4th Mode HM

T
A
B

1 3 4 7 8 10 11 13

G \flat and F \sharp are enharmonically equivalent. The notes sound the same but are named differently.

D 4th Mode HM

T
A
B

0 2 3 6 7 9 10 12

F \sharp 4th Mode HM

T
A
B

4 6 7 10 11 13 14 16

G 4th Mode HM

T
A
B

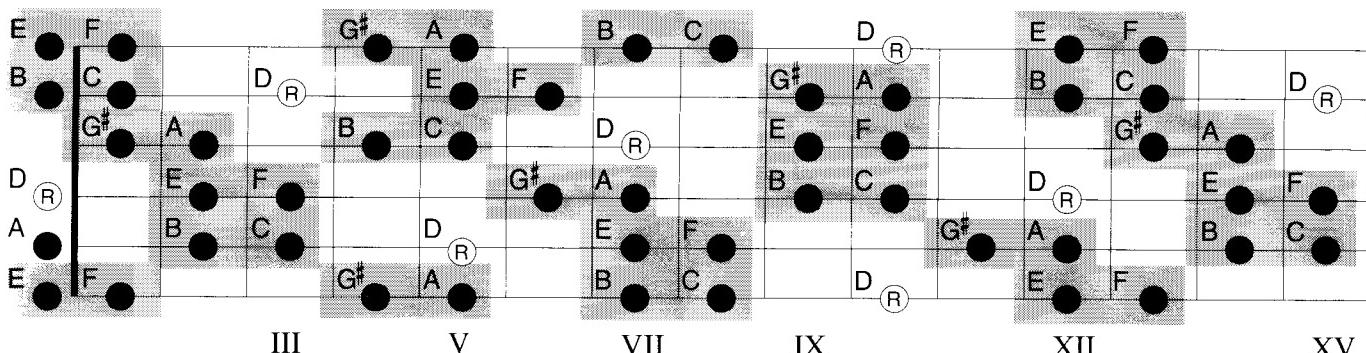
0 2 3 6 7 9 10 12



Finding the Half Steps

PERSPECTIVE #1

The formula for the 4th mode HM is 1-1/2 - 1+1/2 - 1/2 - 1-1/2 - 1. The half steps occur between steps two and three, four and five, and six and seven. The augmented 2nd (minor 3rd) appears between steps three and four. The D 4th Mode HM is shown below on all strings. Practice improvising in all keys using the 4th mode HM up and down each string.



Thinking in a Parent Key

PERSPECTIVE #2

4
T
H
M
M
O
D
E

Min7 chords function as iv chords in the harmonic minor scale. The 4th mode HM corresponds to these chords. If you were improvising over an Amin7 chord and wanted to hear 4th mode HM sound, you would ask yourself, "in what harmonic minor scale is Amin7 the iv chord?" The answer is E Harmonic Minor.

D^bmin7

Use the A^b Harmonic Minor scale because D^bmin7 is the iv chord of A^b Harmonic Minor. _____

G^b min7

Use the D^b Harmonic Minor scale because G^b Min7 is the iv chord of D^b Harmonic Minor. _____

C^b min7

Use the G^b Harmonic Minor scale because C^b min7 is the iv chord of G^b Harmonic Minor. _____

Emin7

Use the B Harmonic Minor scale because Emin7 is the iv chord of B Harmonic Minor. _____

PERSPECTIVE #3

Altering a Scale

To produce the 4th mode HM, simply raise the fourth degree of any Dorian mode, or flat the third and seventh degrees of any Lydian mode.

D Dorian

D 4th Mode HM

F Lydian

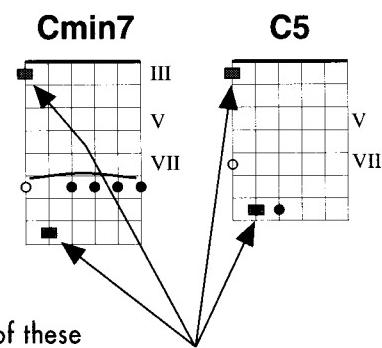
F 4th Mode HM

PERSPECTIVE #4

**In Relation to
a Chord's Root**

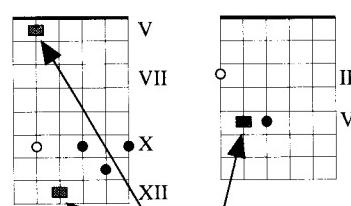
To locate the 4th mode HM, play a harmonic minor scale whose root lies a perfect 4th below, or a perfect fifth above the root of a min7 chord. If you wanted to use a D 4th Mode over a Dmin7 chord, you would start a harmonic minor scale that begins on A.

○ = root
■ = first note of the parent scale

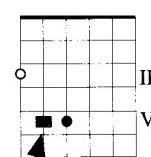


Suppose you were improvising against either of these chords. Use the harmonic minor scale that begins on this note (G).

Gmin7

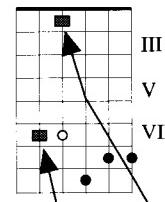


G5

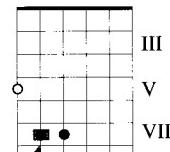


Suppose you were improvising against either of these chords. Use the harmonic minor scale that begins on this note (D).

Amin7



A5



Suppose you were improvising against either of these chords. Use the harmonic minor scale that begins on this note (E).



Adjusting Key Signatures

PERSPECTIVE #5

You can deduce the proper key signature for a specific 4th mode HM by first creating an unaltered Dorian key signature: drop a flat or add a sharp to a minor key signature based on the root of the chord. Now, change that key signature to reflect a raised fourth degree. If you wanted to know the key signature for E^b 4th Mode HM, you would think the following: The key of E^b Minor has six flats (B^b, E^b, A^b, D^b, G^b, C^b). Drop a flat and you are left with five flats. If you now raise the A^b to A[#] to reflect the 4th mode HM raised fourth degree, you have the key signature for E^b 4th Mode HM: B^b, E^b, D^b, G^b. What key signature corresponds to G 4th Mode HM? The key of G Minor has two flats (B^b, E^b). Drop a flat and raise the C to C[#] to reflect the raised fourth degree and you have your key signature: B^b, C[#].

The Mode in Six Closed Positions

FINGERINGS

Here are six fingerings for the 4th mode HM in the key of D. Practice the mode in every key.

Musical staff showing a melody. Below it is a fretboard diagram for the key of D major (one sharp). The notes are: T 4, A 5, B 6. Fingerings: 3, 4, 1, 2, 4, 1, 2, 4, 1, 3, 4, 1, 2, 4. Scale degrees: 3, 4, 1, 2, 3, 6, 2, 4, 5, 3, 5, 6, 4, 5, 7.

Fretboard diagram for the second fingering. The notes are: III 3, V 5, VII 7. Fingerings: R, R, R, R, R, R.

Musical staff showing a melody. Below it is a fretboard diagram for the key of D major (one sharp). The notes are: T 5, A 7, B 8. Fingerings: 1, 3, 4, 1, 3, 4, 1, 2, 4, 1, 3, 1, 2, 4, 1, 3, 4, 4. Scale degrees: 5, 7, 8, 5, 7, 8, 6, 7, 9, 5, 7, 5, 6, 9, 5, 7, 8, 10.

Fretboard diagram for the fourth fingering. The notes are: V 7, VII 9, X 11. Fingerings: R, R, R, R, R, R.

Musical staff showing a melody. Below it is a fretboard diagram for the key of D major (one sharp). The notes are: T 8, A 10, B 12. Fingerings: 1, 2, 4, 1, 3, 4, 1, 2, 4, 1, 2, 1, 2, 4, 1, 2, 4. Scale degrees: 8, 10, 12, 8, 11, 12, 9, 10, 12, 9, 10, 12, 8, 10, 12.

Fretboard diagram for the sixth fingering. The notes are: X 10, XII 12, XV 15. Fingerings: R, R, R, R, R, R.

Musical staff showing a melody. Below it is a fretboard diagram for the key of D major (one sharp). The notes are: T 4, A 5, B 6. Fingerings: 1, 2, 4, 1, 2, 4, 1, 4, 4, 1, 2, 4, 2, 3, 1, 2, 4. Scale degrees: 4, 5, 6, 5, 6, 7, 4, 5, 7, 3, 6, 7, 4, 5, 6, 4, 5, 7.

Fretboard diagram for the second fingering. The notes are: III 1, V 2, VII 4. Fingerings: R, R, R, R, R, R.

Musical staff showing a melody. Below it is a fretboard diagram for the key of D major (one sharp). The notes are: T 7, A 9, B 10. Fingerings: 1, 2, 4, 1, 2, 4, 1, 3, 4, 1, 3, 4, 3, 4, 1, 2, 4. Scale degrees: 7, 9, 10, 7, 9, 10, 7, 9, 10, 9, 10, 7, 8, 10.

Fretboard diagram for the fourth fingering. The notes are: VII 7, X 9. Fingerings: R, R, R, R, R, R.

Musical staff showing a melody. Below it is a fretboard diagram for the key of D major (one sharp). The notes are: T 13, A 14, B 15. Fingerings: 1, 3, 4, 1, 2, 4, 4, 1, 3, 4, 2, 3, 1, 2, 4, 1, 2. Scale degrees: 13, 14, 12, 13, 15, 12, 14, 15, 13, 14, 12, 13.

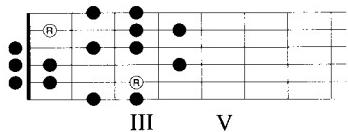
Fretboard diagram for the sixth fingering. The notes are: X 10, XII 12, XV 15. Fingerings: R, R, R, R, R, R.

4
T
H
M
M
O
D
E

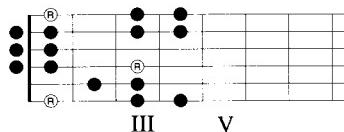
OPEN POSITION FINGERINGS

In Every Key

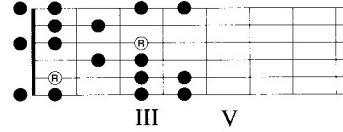
C 4th Mode HM



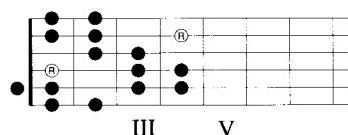
F 4th Mode HM



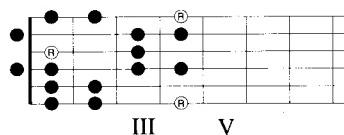
B^b 4th Mode HM



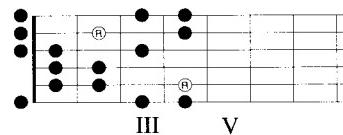
E^b 4th Mode HM



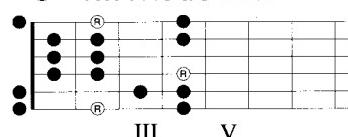
A^b 4th Mode HM



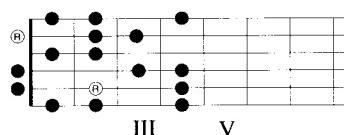
D^b 4th Mode HM



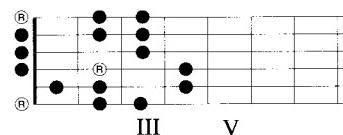
G^b 4th Mode HM



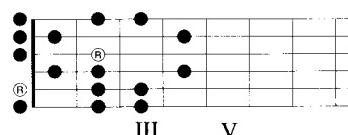
B 4th Mode HM



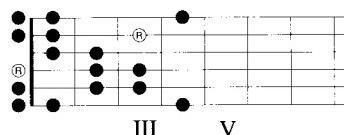
E 4th Mode HM



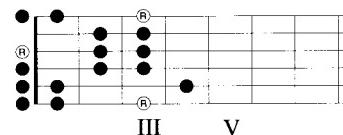
A 4th Mode HM



D 4th Mode HM



G 4th Mode HM



HARMONIZING THE MODE

Chord Voicings

Here are the chords constructed from the harmonized 4th mode HM. Practice transposing them to all keys. The chord types remain constant in every key.

Fmin7 G7 A^b Maj7 Bdim7 Cmin(Maj7) Dmin7^{b5} E^b Maj7^{#5} Fmin7

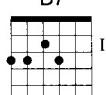
The musical staff shows the root position of the chords. The first chord is Fmin7, the second is G7, the third is A^b Maj7, the fourth is Bdim7, the fifth is Cmin(Maj7), the sixth is Dmin7^{b5}, the seventh is E^b Maj7^{#5}, and the eighth is Fmin7.

Here are two possibilities for voicing the harmonies for this mode. The first is for A 4th Mode HM and the second is for D 4th Mode HM. Read through them from left to right.

Amin7



B7



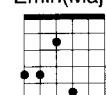
CMaj7



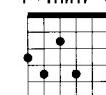
D[#]dim7



Emin(Maj7)



F[#]min7^{b5}



GMaj7^{#5}



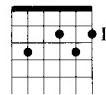
Amin7



Dmin7



E7



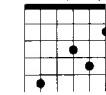
FMaj7



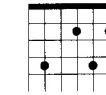
G[#]dim7



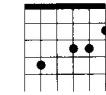
Amin(Maj7)



Bmin7^{b5}



GMaj7^{#5}



Dmin7



Improvisation**USING THE MODE**

The 4th mode HM works well over the following: 1) any of the chords constructed from the harmonized 4th mode HM; 2) starting on the root of **minor triads**, **min7**, **min9** and **min13** chords.

1. G 4th Mode

G min9

2. F 4th Mode

F min7

B♭9

E♭ Maj7

3. D and E 4th Mode

D min9

E min7



MELODIC PATTERNS

For Practice



B^b 4th Mode HM

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat, and the time signature is common time (indicated by a '4'). Measure 11 starts with a half note in the bass staff followed by eighth-note pairs in the treble staff. Measure 12 begins with a half note in the bass staff, followed by eighth-note pairs in the treble staff.

Fretboard diagram for the first measure of the T.A.B. section. The diagram shows six strings with the following fingerings: string 6 (low E) has a '6' at the 4th fret; string 5 (B) has a '3' at the 6th fret; string 4 (G) has a '3' at the 6th fret; string 3 (D) has a '6' at the 4th fret; string 2 (A) has a '4' at the 3rd fret; and string 1 (E) has a '3' at the 7th fret. The 7th fret is also labeled with a '7' below it.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and include a key signature of one flat. Measure 10 begins with a eighth-note rest followed by eighth-note pairs in the treble staff, and eighth-note pairs in the bass staff. Measure 11 begins with a half note in the treble staff, followed by eighth-note pairs in both staves.

Fretboard diagram for the A major scale. The strings are labeled T (Thick), A, and B from left to right. Frets are numbered 6, 9, 8, 6, 9, 8, 6, 9, 8, 6, 5, 8, 6. The scale starts at the 6th fret on the B string and continues up to the 3rd fret on the A string.

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef and a key signature of three flats. The music consists of two staves of six measures each. The first staff begins with a half note followed by a eighth-note pattern of B, A, G, F, E, D, C. The second staff begins with a half note followed by a eighth-note pattern of B, A, G, F, E, D, C. Measures 3-6 follow a similar pattern, with the key signature changing to one sharp (F#) starting in measure 4.

E 4th Mode HM



Musical staff 1: Treble clef, key signature of one sharp (F#), time signature 12/8. Notes are eighth notes.

T												
A	2	4	5	4	2	5	2	4	3	4	5	4
B												

Musical staff 2: Treble clef, key signature of two sharps (G# and D#), time signature 12/8. Notes are eighth notes.

T	2	3	5	3	5	2	6	2	3	7	6	9	6	7	10	7	9	12	9	10	12
A																					
B																					

Musical staff 3: Treble clef, key signature of two sharps (G# and D#), time signature 12/8. Notes are eighth notes.

T	12	9	10	10	7	9	9	6	7	7	3	6	6	2	3	3	5	2	2	3	5	5	2	3
A																								
B																								

Musical staff 4: Treble clef, key signature of two sharps (G# and D#), time signature 12/8. Notes are eighth notes.

T	3	4	2	2	3	4	4	5	3	3	4	5	5	2	4	4	5	2	2	4	5	2	
A																							
B																							

4
T
H
M
M
O
D
E



The 5TH MODE HM

Phrygian Dominant or Phrygian #3

**In Every Key
on Single Strings**

Constructed by starting on the fifth degree of the harmonic minor scale, the 5th mode HM (also known as the Phrygian Dominant or Phrygian #3 mode) produces Dominant 7^b9 and b13 sounds. Here is the scale in all the keys. The keys are arranged in a cycle of fourths.

C 5th Mode HM

T A B

3 4 7 8 10 11 13 15

G[#] / A^b 5th Mode HM

T A B

1 2 5 6 8 9 11 13

B 5th Mode HM

T A B

0 1 4 5 7 8 10 12

F 5th Mode HM

T A B

3 4 7 8 10 11 13 15

C[#] / D^b 5th Mode HM

T A B

4 5 8 9 11 12 14 16

E 5th Mode HM

T A B

2 3 6 7 9 10 12 14

B^b 5th Mode HM

T A B

3 4 7 8 10 11 13 15

F[#] / G^b 5th Mode HM

T A B

4 5 8 9 11 12 14 16

A 5th Mode HM

T A B

2 3 6 7 9 10 12 14

E^b 5th Mode HM

T A B

1 2 5 6 8 9 11 13

D 5th Mode HM

T A B

0 1 4 5 7 8 10 12

G 5th Mode HM

T A B

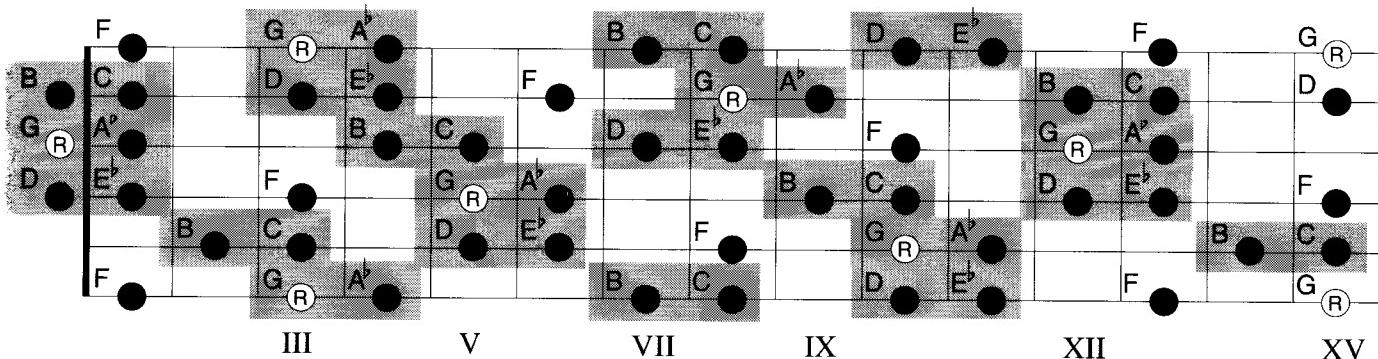
0 1 4 5 7 8 10 12

5
T
H
H
M
O
D
E

Finding the Half Steps

PERSPECTIVE #1

The formula for the 5th Mode HM is $1/2 - 1 + 1/2 - 1/2 - 1 - 1/2 - 1 - 1$. The half steps occur between steps one and two, three and four, and five and six. The augmented 2nd (minor 3rd) appears between steps two and three. The G 5th Mode HM is shown below on all strings. Practice improvising in all keys using the 5th mode HM up and down each string.



Thinking in a Parent Key

PERSPECTIVE #2

Dominant chords (sometimes with lowered 9ths and 13ths) function as V chords in the harmonic minor scale. The 5th mode HM corresponds to these chords. If you were improvising over an F7 chord and wanted to hear 5th mode HM sounds, you would ask yourself, "in what harmonic minor scale is F7 the V chord?" The answer is B^b Harmonic Minor.

A7^b9

Use the A^b Harmonic Minor scale because C7^b9 is the V chord of A^b Harmonic Minor.

D7^b9

Use the G Harmonic Minor scale because D7^b9 is the V chord of G Harmonic Minor.

G7^b9

Use the C Harmonic Minor scale because G7^b9 is the V chord of C Harmonic Minor.

C7^b9

Use the F Harmonic Minor scale because C7^b9 is the V chord of F Harmonic Minor.

5
T
H
M
O
D
E

PERSPECTIVE #3

Altering a Scale

To produce the 5th mode HM, simply raise the third degree of any Phrygian mode.

G Phrygian



E Phrygian



G 5th Mode HM



E 5th Mode HM

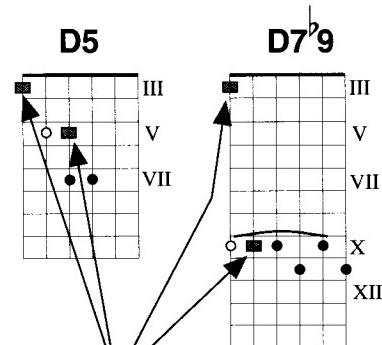


PERSPECTIVE #4

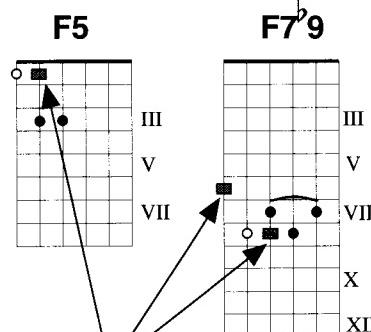
*In Relation to
a Chord's Root*

To locate the 5th mode HM, play a harmonic minor scale whose root lies a perfect 4th above the root of a dominant chord. If you wanted to use a 5th mode HM over a $G7^{\flat}9$ chord, you would play a harmonic minor scale that begins on C.

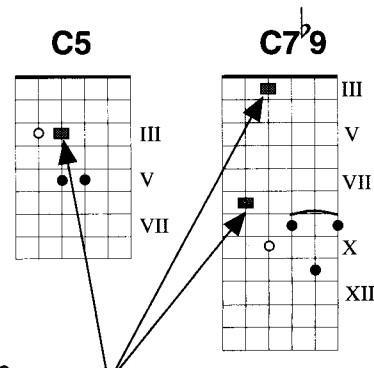
○ = root
■ = first note of the parent scale



Suppose you were improvising against either of these chords. Use the harmonic minor scale that begins on this note (G).



Suppose you were improvising against either of these chords. Use the harmonic minor scale that begins on this note (B^b).



Suppose you were improvising against either of these chords. Use the harmonic minor scale that begins on this note (F).



Adjusting Key Signatures

PERSPECTIVE #5

You can deduce the proper key signature for a specific 5th mode HM by first creating an unaltered Phrygian key signature: drop a sharp or add a flat to a minor key signature based on the root of the chord. Now, change that key signature to reflect a raised third degree. If you wanted to know the key signature for A 5th Mode HM, you would think the following: The key of A Minor has no sharps or flats. Add a flat and you are left with one flat (B^b). If you now raise the C to $C^\#$ to reflect the 5th mode HM raised third degree, you have the key signature for A 5th Mode HM: B^b , $C^\#$. What key signature corresponds to C 5th Mode HM? The key of C Minor has three flats (B^b , E^b , A^b). Add a flat (D^b) and raise the E^b to $E^\#$ to reflect the raised third degree and you have your key signature: B^b , A^b , and D^b .

The Mode in Six Closed Positions

FINGERINGS

Here are six fingerings for the 5th mode HM in the key of G. Practice the mode in every key.

III

T A B
1 3 4 2 3 5 1 3 5 1 4 1 3 4 1 3 4

1 3 4 1 2 4 1 2 4 1 4 1 3 4 1 3 4

V

T A B
3 4 7 3 5 6 3 5 6 4 5 3 4 6 3 4

1 2 4 1 3 4 2 3 1 2 4 1 2 1 2

III V

III V

VII

T A B
6 8 10 6 8 10 6 9 10 7 8 10 8 9 7 8 10

1 2 4 1 2 4 1 4 1 2 4 2 3 1 2 4

X

T A B
8 10 11 8 10 11 9 10 12 8 10 12 9 12 8 10 11

1 3 4 1 3 4 1 2 4 1 2 4 1 4 1 3 4

VII X

X XII

XII

T A B
10 11 13 10 11 14 10 12 13 12 13 10 11 13

1 2 4 1 2 4 1 3 4 1 3 4 1 2 4

XII XV

T A B
11 13 15 11 14 15 12 13 15 12 13 15 11 13 15

1 2 4 1 4 4 1 2 4 1 2 1 2 4 1 2 4

X XII

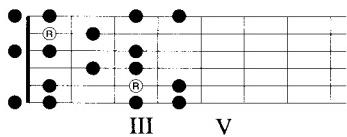
XII XV



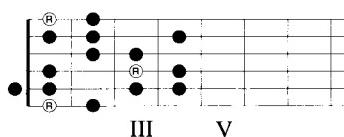
OPEN POSITION FINGERINGS

In Every Key

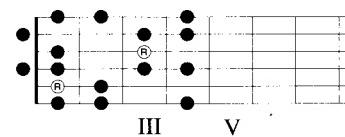
C 5th Mode HM



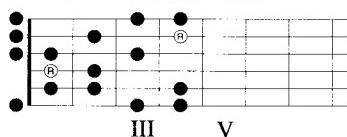
F 5th Mode HM



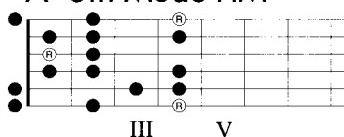
B^b 5th Mode HM



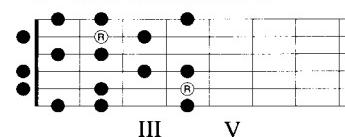
E^b 5th Mode HM



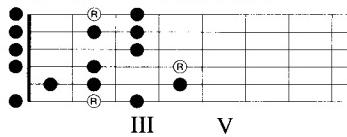
A^b 5th Mode HM



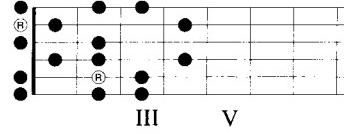
D^b 5th Mode HM



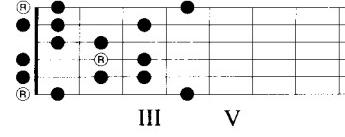
G^b 5th Mode HM



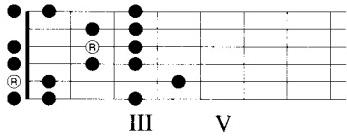
B 5th Mode HM



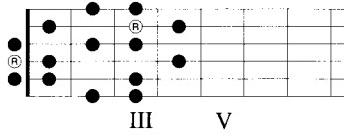
E 5th Mode HM



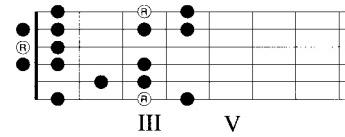
A 5th Mode HM



D 5th Mode HM



G 5th Mode HM



HARMONIZING THE MODE

Chord Voicings

Here are the chords constructed from the harmonized 5th mode HM. Practice transposing them to all keys. The chord types remain constant in every key.

G7 A^b Maj7 Bdim7 Cmin(Maj7) Dmin7^b5 E^b Maj7[#]5 Fmin7 G7

Here are two possibilities for voicing the harmonies for this mode. The first is for C 5th Mode HM and the second is for F 5th Mode HM. Read through them from left to right.

5
T H H
M O D E

Improvisation**USING THE MODE**

The 5th mode HM works well over the following: 1) any of the chords constructed from the harmonized 5th mode HM; 2) starting at the root of a **Dominant 7th with or without lowered 9ths and 13ths**.

1. D 5th Mode

D7

2. G 5th Mode

D min7 G7^{b9} CMaj7

D Dorian G 5th Mode C Ionian

3. C, F, B^b and E^b 5th Mode

C7 F7

C 5th Mode F 5th Mode

B^b7 E^b7

B^b 5th Mode Eb 5th Mode



MELODIC PATTERNS

For Practice

C 5th Mode HM

A musical staff in G clef, 4/4 time, with a key signature of two flats. The pattern consists of eighth and sixteenth note groups.

T																																
A																																
B	8	9	7	6	9	7	8	8	7	8	10	9	8	10	11	7	10	11	8	8	11	8	10	10	8	10	11	11	10	11	9	8

A musical staff in G clef, 4/4 time, with a key signature of two flats. The pattern consists of eighth and sixteenth note groups.

T																												
A																												
B	11	9	10	9	10	8	6	10	8	9	9	8	9	11	10	9	11	8	8	11	8	9	9	8	9	12	11	8

A musical staff in G clef, 4/4 time, with a key signature of two flats. The pattern consists of eighth and sixteenth note groups.

T																																
A																																
B	8	9	12	11	11	8	9	9	9	11	13	8	8	9	11	10	10	8	9	9	9	10	8	6	6	9	10	10	10	11	9	8

A musical staff in G clef, 4/4 time, with a key signature of two flats. The pattern consists of eighth and sixteenth note groups.

T																														
A																														
B	8	10	11	11	11	8	10	10	10	11	11	8	8	8	10	11	7	7	8	10	9	9	7	8	8	8	9	7	6	8



A 5th Mode HM

A musical staff in G clef, 4/4 time, featuring a melodic line composed of sixteenth-note patterns.

T	A	B
5	9	6
9	6	5
5	9	7
7	5	7
5	8	7
8	7	8
	6	6

Fret positions for the T, A, and B strings across two measures.

A musical staff in G clef, 4/4 time, featuring a melodic line composed of sixteenth-note patterns.

T	A	B
8	7	6
6	7	6
5	7	5
6	5	6
5	8	6
8	5	8
	6	5

Fret positions for the T, A, and B strings across two measures.

A musical staff in G clef, 4/4 time, featuring a melodic line composed of sixteenth-note patterns.

T	A	B
5	9	6
9	8	6
6	5	6
6	5	8
5	5	8
5	8	6
7	6	5
6	5	7
5	7	5
8	7	6
7	6	7
7	6	8

Fret positions for the T, A, and B strings across two measures.

A musical staff in G clef, 4/4 time, featuring a melodic line composed of sixteenth-note patterns.

T	A	B
5	8	7
8	7	5
7	5	7
7	5	8
5	5	8
5	8	7
9	7	5
7	5	7
6	5	9
9	5	9
5	9	6
6	9	5

Fret positions for the T, A, and B strings across two measures.



The

6TH MODE HM

Lydian #2

In Every Key
on Single Strings

Constructed by starting on the sixth degree of the harmonic minor scale, the 6th mode HM (also known as the Lydian #2 mode) produces Maj#11 sounds. Here is the scale in all the keys. The keys are arranged in a cycle of fourths.

C 6th Mode HM

T
A
B

3 6 7 9 10 12 14 15

A^b 6th Mode HM

T
A
B

1 4 5 7 8 10 12 13

B 6th Mode HM

T
A
B

0 3 4 6 7 9 11 12

F 6th Mode HM

T
A
B

3 6 7 9 10 12 14 15

D^b 6th Mode HM

T
A
B

4 7 8 10 11 13 15 16

E 6th Mode HM

T
A
B

2 5 6 8 9 11 13 14

B^b 6th Mode HM

T
A
B

3 6 7 9 10 12 14 15

G^b 6th Mode HM

T
A
B

4 7 8 10 11 13 15 16

A 6th Mode HM

T
A
B

2 5 6 8 9 11 13 14

E^b 6th Mode HM

T
A
B

1 4 5 7 8 10 12 13

G^b and F[#] are enharmonically equivalent. The notes sound the same but are named differently.

D 6th Mode HM

T
A
B

0 3 4 6 7 9 11 12

F[#] 6th Mode HM

T
A
B

4 7 8 10 11 13 15 16

G 6th Mode HM

T
A
B

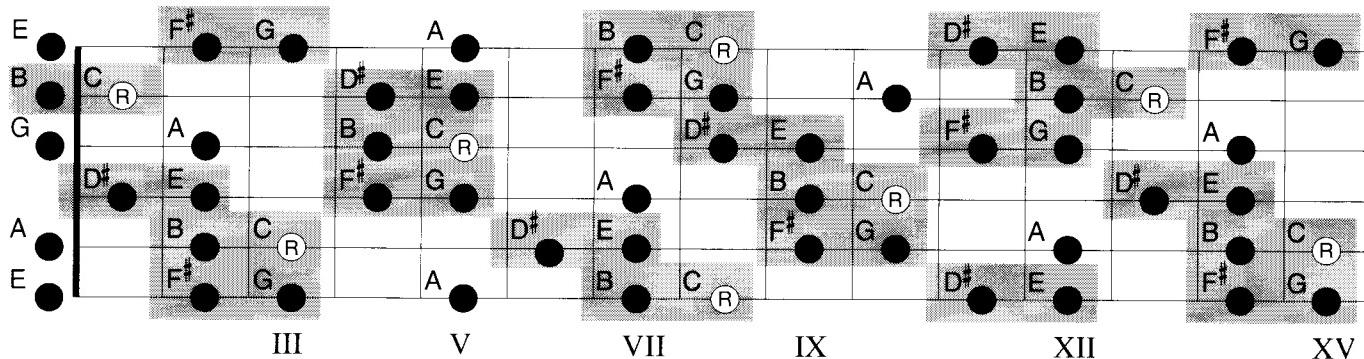
0 3 4 6 7 9 11 12



Finding the Half Steps

PERSPECTIVE #1

The formula for the 6th mode HM is 1+1/2 - 1/2 - 1 - 1/2 - 1 - 1 - 1/2. The half steps appear between steps two and three, four and five, and seven and eight. The augmented 2nd (minor 3rd) occurs between steps one and two. The C 6th Mode HM is shown below on all strings. Practice improvising in all keys using the 6th mode HM up and down each string.



Thinking in a Parent Key

PERSPECTIVE #2

Maj7 chords function as VI chords in the harmonic minor scale. The 6th mode HM corresponds to these chords. If you were improvising over a CMaj7 chord and wanted to hear 6th mode HM sounds, you would ask yourself, "in what harmonic minor scale is Cmaj7 the VI chord?" The answer is E Harmonic Minor.

FMaj7

Use the A Harmonic Minor scale because FMaj7 is the VI chord of A Harmonic Minor. _____

B♭ Maj7

Use the D Harmonic Minor scale because B♭ Maj7 is the VI chord of D Harmonic Minor. _____

E♭ Maj7

Use the G Harmonic Minor scale because E♭ Maj7 is the VI chord of G Harmonic Minor. _____

A♭ Maj7

Use the C Harmonic Minor scale because A♭ Maj7 is the VI chord of C Harmonic Minor. _____

6
T
H
M
O
D
E

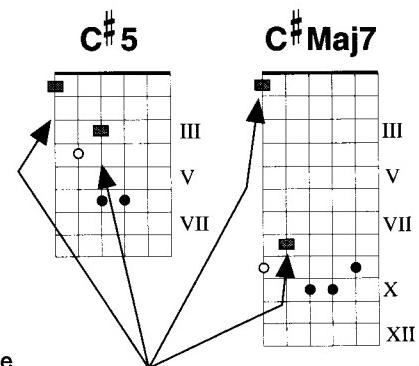
PERSPECTIVE #3*Altering a Scale*

To produce the 6th mode HM, simply raise the second degree of any Lydian mode.

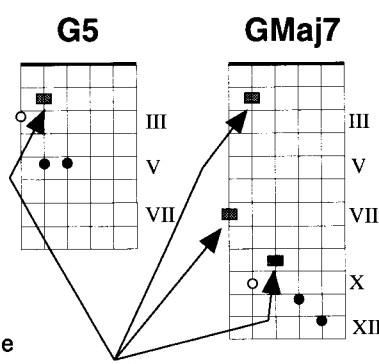
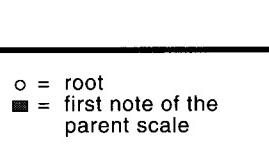
The diagram shows four musical staves. Top left: G Lydian scale (G, A, B, C, D, E, F#). Top right: C Lydian scale (C, D, E, F, G, A, B). Bottom left: G 6th Mode HM (G, A, B, C, D, E, F#) with a downward arrow labeled '#2' pointing to the second note (A). Bottom right: C 6th Mode HM (C, D, E, F, G, A, B) with a downward arrow labeled '#2' pointing to the second note (D).

PERSPECTIVE #4*In Relation to a Chord's Root*

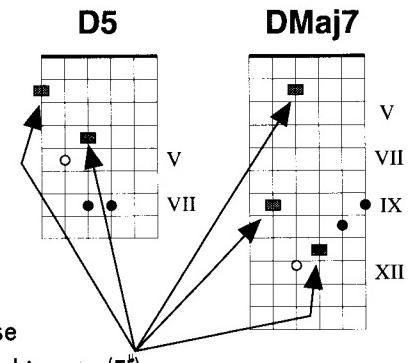
To locate the 6th mode of the harmonic minor scale, play a harmonic minor scale whose root lies a minor 6th below or a major 3rd above the root of a Maj7 (or Maj7 #11) chord. If you wanted to use the 6th mode HM over a DMaj7 chord, you would start a harmonic minor scale that begins on F#.



Suppose you were improvising against either of these chords. Use the harmonic minor scale that begins on this note (E#).



Suppose you were improvising against either of these chords. Use the harmonic minor scale that begins on this note (B).



Suppose you were improvising against either of these chords. Use the harmonic minor scale that begins on this note (F#).



Adjusting Key Signatures

PERSPECTIVE #5

You can deduce the proper key signature for a specific 6th mode HM by first creating an unaltered Lydian key signature: drop a flat or add a sharp to a major key signature based on the root of the chord. Now, change that key signature to reflect a raised second degree. If you wanted to know the key signature for A^b 6th Mode HM, you would think the following: The key of A^b Major has four flats (B^b, E^b, A^b, D^b). Drop a flat and you are left with three flats flat (B^b, E^b, A^b). If you now raise the B^b to B[#] to reflect the 6th mode HM raised second degree, you have the key signature for A^b 6th Mode HM: E^b and A^b. What key signature corresponds to C 6th Mode HM? The key of C Major has no sharps or flats. Add a sharp (F[#]) and raise the D to D[#] to reflect the raised second degree and you have your key signature: F[#] and D[#].

The Mode in Six Closed Positions

FINGERINGS

Here are six fingerings for the 6th mode HM in the key of F. Practice the mode in every key.

T	A	B
1 4 5	2 3 5	2 3
1 2 4	1 2 4	1 2
1 2 4	1 3 4	1 3 4
1 4 4	1 2 4	1 2 4

III V

T	A	B
7 8 10	7 8	6 7 9 10
1 2 4	1 2 1	2 4 4
1 3 4	1 2 4	1 2 4

VII X

T	A	B
10 12 13	11 12 14	10 12 14
1 3 4	1 2 4	1 2 4
1 4 1	3 4 1	3 4 1

X XII

T	A	B
5 7 8	5 7 8	6 7 9
1 3 4	1 3 4	1 2 4
1 3 1	2 4	1 3 4

V VII

T	A	B
0 10 12	8 11 12	9 10 12
1 2 4	1 4 4	1 2 4
1 2 1	2 4	1 2 4

XII

T	A	B
12 13	11 12 14 15	12 14 15
1 2 1	2 4 4	1 3 4
1 3 2	4 2	3 1

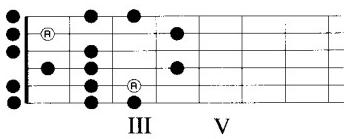
XII XV



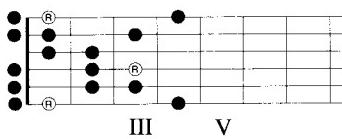
OPEN POSITION FINGERINGS

In Every Key

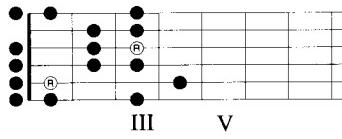
C 6th Mode HM



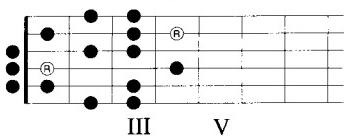
F 6th Mode HM



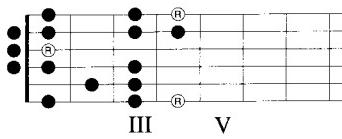
B[♭] 6th Mode HM



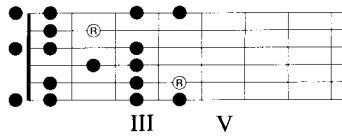
E[♭] 6th Mode HM



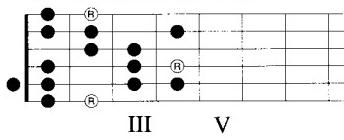
A[♭] 6th Mode HM



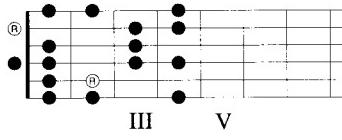
D[♭] 6th Mode HM



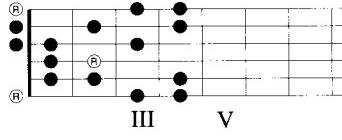
G[♭] 6th Mode HM



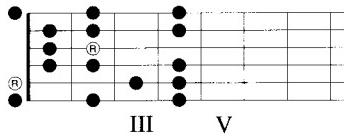
B 6th Mode HM



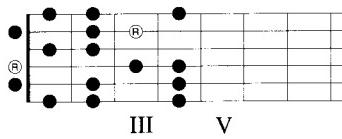
E 6th Mode HM



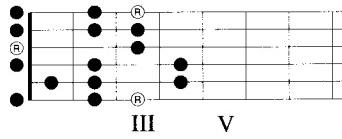
A 6th Mode HM



D 6th Mode HM



G 6th Mode HM



HARMONIZING THE MODE

Chord Voicings

Here are the chords constructed from the harmonized 6th mode HM. Practice transposing these to all keys. The chord types remain constant in every key.

6
T
H
H
M
O
D
E

A[♭] Maj7 Bdim7 Cmin(Maj7) Dmin7^{b5} E[♭] Maj7^{#5} Fmin7 G7 A[♭] Maj7

Here are two possibilities for voicing the harmonies for this mode. The first is for E[♭] 6th Mode HM and the second is for A[♭] 6th Mode HM. Read through them both from left to right.

The top row shows chords for E[♭] 6th Mode HM: E[♭] Maj7 (XI), F[#] dim7 (XIII), Gmin(Maj7) (III), Amin7^{b5} (IV), B[♭] Maj7^{#5} (VI), Cmin7 (VIII), D7 (X), and E[♭] Maj7 (XI). The bottom row shows chords for A[♭] 6th Mode HM: A[♭] Maj7 (XI), Bdim7 (XIII), Cmin(Maj7) (III), Dmin7^{b5} (IV), E[♭] Maj7^{#5} (VI), Fmin7 (VIII), G7 (X), and A[♭] Maj7 (XI).

Improvisation**USING THE MODE**

The 6th mode HM works well over the following: 1) any of the chords constructed from the harmonized 6th mode HM; 2) starting at the root of **Maj7** and **Maj7#11** chords.

1. A^b 6th ModeA^b Maj7#11

2. C 6th Mode

Dmin9

G7

CMaj7

3. F, A^b, D^b, and G^b 6th Mode

FMaj7

A^b Maj7

D^b Maj7G^b Maj7

 6
 T
 H
 M
 M
 O
 D
 E

MELODIC PATTERNS

For Practice

D ♭ 6th Mode HM

A musical staff in G clef, 4/4 time, and D major (no sharps or flats). The pattern consists of eighth-note pairs followed by sixteenth-note pairs.

T	3	1	2	3	1	5	3	6	5	5	6	6	5	5	8	5	6	6	9	6
A	4	3	2	5	2	3	3	5	5	6	8	8	5	5	6	6	9	6	9	6
B	4	4																		

A continuation of the melodic pattern from the first staff. It features eighth-note pairs followed by sixteenth-note pairs, with a key change indicated by a sharp sign and the instruction "8va".

T	8	6	9	8	10	12	11	9	12	13	14	13	15	17	15	17	18	16	18	(18)
A	9	9	10	12	10	12	12	13	13	13	15	15	17	15	17	17	18	18	18	
B																				

A continuation of the melodic pattern from the third staff. It features eighth-note pairs followed by sixteenth-note pairs, with a key change indicated by a sharp sign and the instruction "8va".

T	18	16	15	13	14	13	12	12	11	9	10	9	8	10	9	8	6	6	4
A	18	18	17	17	15	15	13	13	12	10	10	9	9	8	9	6	6	6	6
B																			

A continuation of the melodic pattern from the fifth staff. It features eighth-note pairs followed by sixteenth-note pairs.

T	5	5	3	5	3	6	3	1	5	5	1	3	2	3	2	5	3	2	4	3	1
A	5	5	3	6	3	1	5	1	5	5	3	3	2	5	2	4	3	2	4	3	(4)
B																					



B♭ 6th Mode HM

A musical staff in B-flat major (indicated by a treble clef and a B-flat key signature) and common time (indicated by a '4'). The melody consists of sixteenth-note patterns.

T											
A											
B	1	5	1	5	4	1	4	2	5	4	5

A musical staff in B-flat major (indicated by a treble clef and a B-flat key signature) and common time (indicated by a '4'). The melody consists of sixteenth-note patterns.

T	2	2	5	3	2	3	6	5	3	5	3
A	3										
B											

A musical staff in B-flat major (indicated by a treble clef and a B-flat key signature) and common time (indicated by a '4'). The melody consists of sixteenth-note patterns.

T	6	5	6	10	5	8	5	9	8	6	8
A											
B											

A musical staff in B-flat major (indicated by a treble clef and a B-flat key signature) and common time (indicated by a '4'). The melody consists of sixteenth-note patterns.

T	2	2	2	5	3	5	3	2	3	2	2
A	5			5	3	5	3	2	3	2	5
B											

6
T
H
M
O
D
E

The 7TH MODE HM

**In Every Key
On Single Strings**

Constructed by starting on the seventh degree of the harmonic minor scale, the 7th mode HM produces dim7 sounds. Here is the scale in all the keys. The keys are arranged in a cycle of fourths.

C 7th Mode HM

Musical staff showing the notes of the C 7th Mode HM scale. Below is a guitar neck diagram with strings T, A, and B, and fret numbers 0-15.

G[#]/ A^b 7th Mode HM

Musical staff showing the notes of the G[#] / A^b 7th Mode HM scale. Below is a guitar neck diagram with strings T, A, and B, and fret numbers 1-13.

B 7th Mode HM

Musical staff showing the notes of the B 7th Mode HM scale. Below is a guitar neck diagram with strings T, A, and B, and fret numbers 0-12.

F 7th Mode HM

Musical staff showing the notes of the F 7th Mode HM scale. Below is a guitar neck diagram with strings T, A, and B, and fret numbers 3-15.

C[#]/ D^b 7th Mode HM

Musical staff showing the notes of the C[#] / D^b 7th Mode HM scale. Below is a guitar neck diagram with strings T, A, and B, and fret numbers 4-16.

E 7th Mode HM

Musical staff showing the notes of the E 7th Mode HM scale. Below is a guitar neck diagram with strings T, A, and B, and fret numbers 2-14.

A[#]/ B^b 7th Mode HM

Musical staff showing the notes of the A[#] / B^b 7th Mode HM scale. Below is a guitar neck diagram with strings T, A, and B, and fret numbers 3-15.

F[#]/ G^b 7th Mode HM

Musical staff showing the notes of the F[#] / G^b 7th Mode HM scale. Below is a guitar neck diagram with strings T, A, and B, and fret numbers 4-16.

A 7th Mode HM

Musical staff showing the notes of the A 7th Mode HM scale. Below is a guitar neck diagram with strings T, A, and B, and fret numbers 2-14.

D[#]/ E^b 7th Mode HM

Musical staff showing the notes of the D[#] / E^b 7th Mode HM scale. Below is a guitar neck diagram with strings T, A, and B, and fret numbers 1-13.

D 7th Mode HM

Musical staff showing the notes of the D 7th Mode HM scale. Below is a guitar neck diagram with strings T, A, and B, and fret numbers 0-12.

G 7th Mode HM

Musical staff showing the notes of the G 7th Mode HM scale. Below is a guitar neck diagram with strings T, A, and B, and fret numbers 0-12.



Finding the Half Steps

PERSPECTIVE #1

The formula for the 7th mode HM is $1/2 - 1 - 1/2 - 1 - 1 - 1/2 - 1 + 1/2$. The half steps appear between steps one and two, three and four, and six and seven. The augmented 2nd (minor 3rd) occurs between steps seven and eight. The E 7th Mode HM is shown below on all strings. Practice improvising in all keys using the 7th mode HM up and down each string.

Thinking in a Parent Key

PERSPECTIVE #2

Dim7 chords function as vii chords in the harmonic minor scale. The 7th mode HM corresponds to these chords. If you were improvising over an Adim7 chord and wanted to hear 7th mode HM sounds, you would ask yourself, "in what harmonic minor scale is Adim7 the vii chord?" The answer is B[♭] Harmonic Minor

A musical staff in G major (one sharp) shows a C[#] dim7 chord (C[#], E[#], G[#], B^b) followed by a D Harmonic Minor scale (D, E, F[#], G, A, B, C). The scale is played across four measures.

Bdim7

Use the C Harmonic Minor scale because Bdim7 is the vii chord of C Harmonic Minor.

Edim7

Use the F Harmonic Minor scale because Edim7 is the vii chord of F Harmonic Minor.

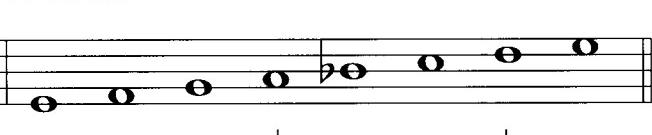
7
T
H
E
M
O
D
E

PERSPECTIVE #3**Altering a Scale**

To produce the 7th mode HM, simply lower the fourth and seventh degrees of any Locrian mode.

A[#] Locrian

E Locrian

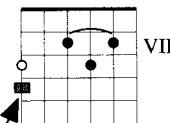
A[#] 7th Mode HM

E 7th Mode HM

PERSPECTIVE #4**In Relation to a Chord's Root**

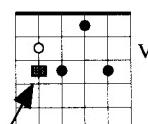
To locate the 7th mode HM, play a harmonic minor scale whose root lies one half-step above the root of a dim7 chord. If you wanted to use a G 7th Mode HM over a Gdim7 chord, you would start a harmonic minor scale that begins on A^b.

○ = root
■ = first note of the parent scale

Cdim7

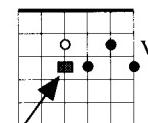
VII

Suppose you were improvising against this chord. Use the harmonic minor scale that begins on this note (D^b).

Ddim7

V

Suppose you were improvising against this chord. Use the harmonic minor scale that begins on this note (E^b).

Gdim7

V

Suppose you were improvising against this chord. Use the harmonic minor scale that begins on this note (A^b).



Adjusting Key Signatures

PERSPECTIVE #5

You can deduce the proper key signature for a specific 7th mode HM by first creating an unaltered Locrian key signature: add two flats or drop two sharps to a minor key signature based on the root of the chord. Now, change that key signature to reflect lowered seventh and fourth degrees. If you wanted to know the key signature for F 7th Mode HM, you would think the following: The key of F Minor has four flats (B^{\flat} , E^{\flat} , A^{\flat} , D^{\flat}). Add two flats and you have six flats (B^{\flat} , E^{\flat} , A^{\flat} , D^{\flat} , G^{\flat} , C^{\flat}). If you now lower the B^{\flat} to B^{\sharp} and the E^{\flat} to E^{\sharp} to reflect the 7th mode HM lowered fourth and seventh degrees, you have the key signature for F 7th Mode HM: B^{\sharp} , E^{\sharp} , A^{\flat} , D^{\flat} , G^{\flat} , C^{\flat} . What key signature corresponds to G 7th Mode HM? The key of G Minor has two flats. Add two flats (A^{\flat} , D^{\flat}) and lower the C to C^{\flat} and the F to F^{\flat} to reflect the lowered fourth and seventh second degrees and you have your key signature: B^{\flat} , E^{\flat} , A^{\flat} , D^{\flat} , C^{\flat} and F^{\flat} .

The Mode in Six Closed Positions

FINGERINGS

Here are six fingerings for the 7th mode HM in the key of B. Practice the mode in every key.

Sheet music and fretboard diagram for the first fingering of the 7th mode HM in the key of B. The sheet music shows a melody line with corresponding fingerings (1, 3, 4, 1, 2, 4, 1, 2, 4, 1, 4, 1, 3, 4, 1, 3, 4) above the staff. The fretboard diagram shows the notes being played across three strings (T, A, B) with fingerings 1, 3, 4, 2, 3, 5, 1, 3, 5, 1, 4, 1, 3, 4, 1, 3, 4.

Sheet music and fretboard diagram for the second fingering of the 7th mode HM in the key of B. The sheet music shows a melody line with corresponding fingerings (1, 2, 1, 2, 4, 4, 1, 3, 4, 2, 3, 1, 2, 4, 1, 2, 4) above the staff. The fretboard diagram shows the notes being played across three strings (T, A, B) with fingerings 3, 4, 2, 3, 5, 6, 3, 5, 6, 4, 5, 3, 4, 6, 3, 4, 7.

Fretboard diagram for the third fingering of the 7th mode HM in the key of B. Shows a three-string position with fingerings III and V indicated below the strings.

Fretboard diagram for the fourth fingering of the 7th mode HM in the key of B. Shows a three-string position with fingerings III and V indicated below the strings.

Sheet music and fretboard diagram for the fifth fingering of the 7th mode HM in the key of B. The sheet music shows a melody line with corresponding fingerings (1, 2, 4, 1, 3, 4, 1, 3, 4, 2, 3, 1, 2, 4, 1, 2, 4) above the staff. The fretboard diagram shows the notes being played across three strings (T, A, B) with fingerings 3, 4, 7, 3, 5, 6, 3, 5, 6, 4, 5, 3, 4, 6, 3, 4, 7.

Sheet music and fretboard diagram for the sixth fingering of the 7th mode HM in the key of B. The sheet music shows a melody line with corresponding fingerings (3, 4, 1, 2, 4, 1, 2, 4, 1, 3, 4, 2, 3, 1, 2, 3) above the staff. The fretboard diagram shows the notes being played across three strings (T, A, B) with fingerings 7, 6, 5, 6, 8, 5, 6, 9, 5, 7, 8, 6, 8, 9, 7, 8.

Fretboard diagram for the seventh fingering of the 7th mode HM in the key of B. Shows a three-string position with fingerings III, V, VII indicated below the strings.

Fretboard diagram for the eighth fingering of the 7th mode HM in the key of B. Shows a three-string position with fingerings V, VII indicated below the strings.

Sheet music and fretboard diagram for the ninth fingering of the 7th mode HM in the key of B. The sheet music shows a melody line with corresponding fingerings (1, 2, 4, 1, 3, 4, 2, 3, 1, 2, 4, 1, 2, 4) above the staff. The fretboard diagram shows the notes being played across three strings (T, A, B) with fingerings 7, 8, 10, 8, 10, 11, 9, 10, 7, 8, 10, 8, 9, 7, 8, 10.

Sheet music and fretboard diagram for the tenth fingering of the 7th mode HM in the key of B. The sheet music shows a melody line with corresponding fingerings (1, 2, 4, 1, 2, 4, 1, 3, 4, 3, 4, 1, 2, 4) above the staff. The fretboard diagram shows the notes being played across three strings (T, A, B) with fingerings 10, 11, 13, 10, 11, 14, 10, 12, 13, 10, 12, 13, 12, 13, 10, 11, 13.

Fretboard diagram for the eleventh fingering of the 7th mode HM in the key of B. Shows a three-string position with fingerings VII and X indicated below the strings.

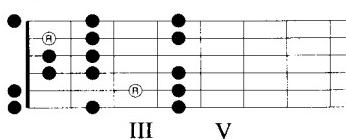
Fretboard diagram for the twelfth fingering of the 7th mode HM in the key of B. Shows a three-string position with fingerings X and XII indicated below the strings.

7
T
H
M
M
O
D
E

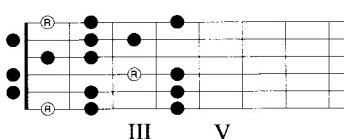
OPEN POSITION FINGERINGS

In Every Key

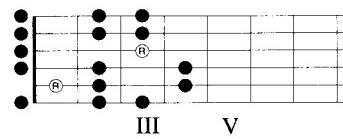
C 7th Mode HM



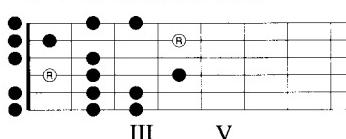
F 7th Mode HM



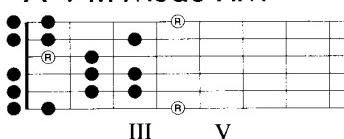
B^b 7th Mode HM



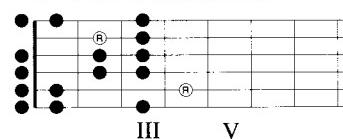
E^b 7th Mode HM



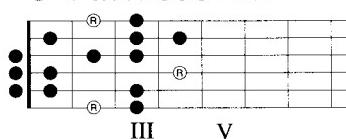
A^b 7th Mode HM



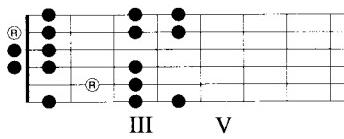
D^b 7th Mode HM



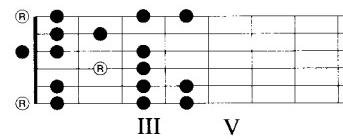
G^b 7th Mode HM



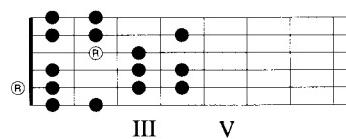
B 7th Mode HM



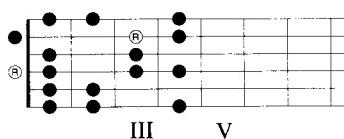
E 7th Mode HM



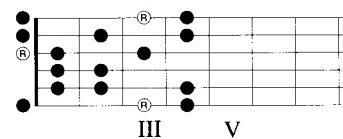
A 7th Mode HM



D 7th Mode HM



G 7th Mode HM



HARMONIZING THE MODE

Chord Voicings

Here are the chords constructed from the harmonized 7th mode HM. Practice transposing them to all keys. The chord types remain constant in every key.

Bdim7 Cmin(Maj7) Dmin7^b5 E^bMaj7[#]5 Fmin7 G7 A^b Maj7 Bdim7

Here are two possibilities for voicing the harmonies for this mode. The first is for A[#] 7th Mode HM and the second is for D 7th Mode HM. Read through them from left to right.



Improvisation**USING THE MODE**

The 7th mode HM works well over the following: 1) any of the chords constructed from the harmonized 7th mode HM; 2) starting at the root of **dim7** chords.

1. A 7th Mode

Adim7

A musical staff in common time (indicated by a 'C') and G major (indicated by a treble clef). The staff consists of five horizontal lines and four spaces. The notes are represented by diagonal slashes. The pattern starts on the first line, goes up to the second space, down to the first line, up to the second space, down to the first line, up to the second space, and ends with a colon at the end of the staff.

2. C[#] 7th Mode

CMaj7

C[#] dim7

Dmin7

G7

A musical staff in common time (indicated by a 'C') and G major (indicated by a treble clef). The staff consists of five horizontal lines and four spaces. The notes are represented by diagonal slashes. The pattern starts on the first line, goes up to the second space, down to the first line, up to the second space, down to the first line, up to the second space, and ends with a colon at the end of the staff. Below the staff, four chords are labeled: CMaj7 (labeled 'C Ionian' with a dashed line), C[#] dim7 (labeled 'C[#] 7th Mode' with a dashed line), Dmin7 (labeled 'D Dorian' with a dashed line), and G7 (labeled 'G Mixolydian' with a dashed line).

3. G, G[#], A, and A[#] 7th Mode

Gdim7

G[#] dim7

A musical staff in common time (indicated by a 'C') and G major (indicated by a treble clef). The staff consists of five horizontal lines and four spaces. The notes are represented by diagonal slashes. The pattern starts on the first line, goes up to the second space, down to the first line, up to the second space, down to the first line, up to the second space, and ends with a colon at the end of the staff. Below the staff, two chords are labeled: G 7th Mode (labeled 'G 7th Mode' with a dashed line) and G[#] 7th Mode (labeled 'G[#] 7th Mode' with a dashed line).

Adim7

A[#] dim7

A musical staff in common time (indicated by a 'C') and G major (indicated by a treble clef). The staff consists of five horizontal lines and four spaces. The notes are represented by diagonal slashes. The pattern starts on the first line, goes up to the second space, down to the first line, up to the second space, down to the first line, up to the second space, and ends with a colon at the end of the staff. Below the staff, two chords are labeled: A 7th Mode (labeled 'A 7th Mode' with a dashed line) and A[#] 7th Mode (labeled 'A[#] 7th Mode' with a dashed line).



MELODIC PATTERNS

For Practice

B 7th Mode HM

A musical staff in G clef, 4/4 time, with a key signature of one flat. The pattern consists of eighth-note pairs and sixteenth-note groups.

T													
A													
B	7	8	6	8	5	8	5	6	5	6	4	6	4

Below the staff: 8 6 8 5 8 5 5 6 6 | 8 5 9 5 5 7 5 7 6 8 7 8 9 6 8

A musical staff in G clef, 4/4 time, with a key signature of one flat. The pattern consists of eighth-note pairs and sixteenth-note groups.

T													
A	5	8	6	8	7	9	8	9	7	9	7	8	
B													

Below the staff: 8 10 8 10 9 11 10 11 12 13 11 13 12

A musical staff in G clef, 4/4 time, with a key signature of one flat. The pattern consists of eighth-note pairs and sixteenth-note groups.

T	12	13	11	13	9	11	10	11	8	10	8	10	6
A													
B													

Below the staff: 8 7 4 7 4 8 4 5 8 6 8 4 6 8 6

A musical staff in G clef, 4/4 time, with a key signature of one flat. The pattern consists of eighth-note pairs and sixteenth-note groups.

T													
A	6	8	7	8	5	7	5	7	5	4	5	4	
B													

Below the staff: 5 6 5 6 5 8 5 7 8 6 8 7





E 7th Mode HM

Musical staff showing a melodic line in E 7th Mode HM.

T A B

7	9	8	7	9	7	10	8	7	8	11	10	8	10		9	6	6
9	8	9			11	10	11		11	10	11	8	10		10		

Musical staff showing a melodic line in E 7th Mode HM.

T A B

10	9	9	8	10	9	10	9	8	8	11	9	8	9	8	12	9	8	9	12
11												11							

Musical staff showing a melodic line in E 7th Mode HM.

T A B

12	9	8	9	9	8	6	8	8	11	9	11	11	9	8	9	9	8	10	9	10	10	9	11	9	9	11	10	11

Musical staff showing a melodic line in E 7th Mode HM.

T A B

11	10	8	10	10	8	11	8	8	11	10	11	11	10	8	10	10	8	7	8	8	7	9	7	7	9	8	9	7



Solos

IONIAN / DORIAN

E♭ Maj7 D min7 C min7 G min7

E♭ Ionian D Dorian C Dorian

T 6 3 4 1 3 A 3 (3) R 2 3 6 5 3 5 5 (5) 4 3 5 6 5 3 5 6 5 3 5 3

Musical score for guitar:

Chords: C Maj7, G min7, C Maj7, G min7

T-A-B diagrams:

7 5 3 (3)	6 5 3 (3)	5 3 5 (5)	3 5 3 (3)
T	A	B	

E♭ Maj7 D min7 C min7 G min7

T 3 4 3 3 4 6 | 5 3 6 3 6 3 (3) | 5 4 3 6 5 3 6 4 | 3 6 3 (3)

A

B



CMaj7

Gmin7

CMaj7

Gmin7

Sheet music and guitar tablature for CMaj7, Gmin7, CMaj7, Gmin7.

Sheet Music:

Guitar Tablature (Tunings A and B):

T A	4	2	4	5	(5)	7	9	10	7	5	3	5	6	(6)	3	6	5	3
B																		

E♭ Maj7

D min7

C min7

G min7

Sheet music and guitar tablature for E♭ Maj7, D min7, C min7, G min7.

Sheet Music:

Guitar Tablature (Tunings A and B):

T A	3	6	4	3	3	3	3	2	5	4	3	(3)	4	5	4	6	3	4	(4)	6	5	3	6	3	(3)
B								5	3																

CMaj7

Gmin7

CMaj7

Gmin7

Sheet music and guitar tablature for CMaj7, Gmin7, CMaj7, Gmin7.

Sheet Music:

Guitar Tablature (Tunings A and B):

T A	7	3	5	3	5	(5)	6	3	5	5	3	3	(3)	4	5	2	2	5	2	(2)	3	5	3	5	3	(3)
B																										

E♭ Maj7

D min7

C min7

G min7

Sheet music and guitar tablature for E♭ Maj7, D min7, C min7, G min7.

Sheet Music:

Guitar Tablature (Tunings A and B):

T A	4	5	3	3	5	3	5	3	6	5	6	3	5	5	(5)	4	3	4	6	3	3	(3)	3	3	5	3	5
B																											

**IONIAN / DORIAN
PHRYGIAN**
Light Rock**B^b Maj7****C min7**

B^b Ionian

C Dorian

C min7**B^b Maj7****C min7**
G min7**A^b Maj7**
G min7**A^b Maj7**



B♭ Maj7

Cmin7

Guitar tablature for B♭ Maj7 and Cmin7 chords. The top staff shows a treble clef and a key signature of one flat. The bottom staff shows a guitar neck with three strings labeled T, A, and B.

T 8 6 8 6 | 7 8 5 8 7 5 | 8 6 8 | 8
 A | | |
 B | | |

B♭ Maj7

Cmin7

Guitar tablature for B♭ Maj7 and Cmin7 chords. The top staff shows a treble clef and a key signature of one flat. The bottom staff shows a guitar neck with three strings labeled T, A, and B.

T 6 7 6 8 6 | 8 7 5 8 7 5 | 6 5 7 8 5 7 | 8 5 7 8 5 7 8 5
 A | | |
 B | | |

Gmin7

A♭ Maj7

Guitar tablature for Gmin7 and A♭ Maj7 chords. The top staff shows a treble clef and a key signature of one flat. The bottom staff shows a guitar neck with three strings labeled T, A, and B.

T 3 5 3 5 | 6 3 5 4 3 5 3 | 4 3 5 3 | 4 3 5 3
 A | | |
 B | | |

Gmin7

A♭ Maj7

Cmin7

Guitar tablature for Gmin7, A♭ Maj7, and Cmin7 chords. The top staff shows a treble clef and a key signature of one flat. The bottom staff shows a guitar neck with three strings labeled T, A, and B.

T 3 3 4 3 | 3 3 6 4 3 4 3 3 | 5
 A | | |
 B | | |



SOLOS

LYDIAN / DORIAN

Light Rock

C Maj7 #11

C Lydian

E♭ Maj7 #11

E♭ Lydian

D min7

B♭ min7

D Dorian

B♭ Dorian

A♭ Maj7 #11

A♭ min7

A♭ Lydian

A♭ Dorian



C Maj7 #11

Musical staff showing a melodic line for C Major 7 #11 chord.

T	9	7	9	7	8	7	7	7	10	8	7	9	8	10	7	10	8	10	7	12	7	8	10	7	8	7	9
A																											
B																											

E♭ Maj7 #11

Musical staff showing a melodic line for E-flat Major 7 #11 chord.

T	8	8	7	5	8	5	5	8	5	7	8	7	8	8	10
A															
B															

D min7

Musical staff showing a melodic line for D minor 7 chord.

T	10	10	10	10	13	12	10	8	10	9	6	8	9	8	6	8	6	5	8	5	6	8
A																						
B																						

A♭ Maj7 #11

A♭ min7

Musical staff showing melodic lines for A-flat Major 7 #11 and A-flat minor 7 chords.

T	3	4	3	5	3	4	3	5	3	4	3	5	4	7	6	4	6	6	6	4	6
A																					
B																					

MIXOLYDIAN

Medium Tempo (Even Eighths)

G7

G Mixolydian

T A B	10 9 7 10 9 7 8	10 9 7 10 9 7 9	10 9 7 10 9 7 10 8 6 8	10 9 7 8 7 8
-------------	-----------------	-----------------	------------------------	--------------

C9

C Mixolydian

G7

G Mixolydian

T A B	5 8 8 6 5 6 8	7 6 5 5 8	10 9 7 10 9 7 6 8 10 9	7 (7) 7
-------------	---------------	-----------	------------------------	---------

D9

D Mixolydian

C9

C Mixolydian

G7

G Mixolydian

T A B	10 8 7 8 10	8 6 5 6 8	10 9 7 9 7 9 8 7 10
-------------	-------------	-----------	---------------------

B7

B Mixolydian

E7

E Mixolydian

T A B	10 7 9 9 7 8 9 7	8 9 6 8 9 7 (7)	6 7 4 6 7 6 4 7 6
-------------	------------------	-----------------	-------------------



A7

D7

A Mixolydian

D Mixolydian

T			
A	2 4 5 2 5 4 2 4	5 2 4 3 2	3 5 3 4 5 4 2
B			5

	4	5 5 4 5	

G7

T			
A	5 3 5 2 4 5 3 5	3 5 3 5 3 5 5	4 2 4 5 3 4 5 2
B			3

C9

G7

T	5 3 5 3 3 5 3	3 5 3 5 5	4 5 3 5 4 5
A			4 5 3 5 5
B			5

D9

C9

G7

T	2 5 3 5 2 3 5	5 3 5 3 5 3 3	5 2 3 5 2 2 3 5
A			3
B			



G min7

D min7

G Aeolian

T	10	13	11	10	12	(12)		10	13	12	10	13	10	(10)		10
A																
B																

G min7

A7

T	10	13	11	10	11	(11)	12	10	11	9	7	8	10	(10)	5	5	5	7	5	8
A																				
B																				

D min7

C7

T	6	7	5	7	6	7	5	7	6	7	5	5	5	7	8	5	8	(8)
A																		
B																		

B7

A7

D min7

T	7	6	9	8	6	7	6	5	7	5	6	10	10	8	6	7	7	5	7
A																			
B																			

**LOCRIAN / MIXOLYDIAN
AEOLIAN**
Slow Bossa

Bmin7^{b5} E7 Amin7

B Locrian E Mixolydian A Aeolian

Bmin7^{b5} E7 Amin7

Emin7^{b5} A7 Dmin7

E Locrian A Mixolydian D Aeolian

Bmin7^{b5} E7 Amin7



Bmin7^{b5} E7 Amin7

T 7 7 7 4 5 7 4 5 5 5 8 7 8 5

A

B

Bmin7^{b5} E7 Amin7

T 6 5 6 5 4 5 4 5 8 5 4 5 8 7 5 (5)

A 9 7 9 7

B

Emin7^{b5} A7 Dmin7

T 5 6 8 5 6 5 8 6 5 8 7 8 6 5 6 5 6 5 6 5 7 5 7

A

B

Bmin7^{b5} E7 Amin7

T 7 5 7 5 6 8 5 7 7 4 5 5 (5)

A

B



DORIAN / IONIAN MELODIC MINOR

Swing

Gmin7

A musical score consisting of two measures of music on a single treble clef staff. The first measure is labeled "G Dorian" and the second measure is labeled "C^ Melodic Minor". The music features eighth-note patterns with various accidentals.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings and six frets. The notes are: T (3), A (5), B (5), E (3), A (3), D (5). The 5th string (B) is muted.

F Maj7

A musical staff in E Ionian mode, starting with a treble clef and a key signature of one sharp. The melody consists of eighth-note patterns, primarily consisting of two eighth notes followed by a sixteenth-note休止符 (rest). The notes are distributed across the first four octaves of the treble clef.

Fretboard diagram for the first measure of the C major scale. The diagram shows a six-string guitar neck with the following fingerings: T (5), 6 (5), 5 (7), 8 (5), 5 (5), and 5 (5). The strings are numbered 1 through 6 from left to right.

Gmin7

C7#5^b9

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from one flat to one sharp. Measure 11 starts with a half note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a half note in the bass, followed by eighth-note pairs in the treble.

F Maj7

A graph showing a smooth, bell-shaped curve starting at a baseline, rising to a peak, and then returning to the baseline.

B♭ Maj7

B♭ Ionian

T 8 8 7 | 7 8 6 7 (7) | 5 6 5 | 7 (7) 8 6 8 | 6 8 6 5 6 5 | 7 6

A 8 8 (8) 8 8 | 8 8 | 8 8 | 8 8 | 8 8 | 8 8

B 8 8 | 8 8 | 8 8 | 8 8 | 8 8 | 8 8

Gmin7

C7^{b9}

C[#] Melodic Minor

T 6 8 6 7 6 8 6 7 | 6 8 6 7 6 8 5 | 9 8 11 8 9 | 9 8 9 11 11 | 11 8 9 11 11 9

FMaj7

3

T 10 7 10 8 7 8 10 7 9 10 7 10 8 10 7 8 7 8 10 8 7 10 7 7 10 7 10 8

**AEOLIAN / DORIAN
LYDIAN AUGMENTED
MELODIC MINOR**

Samba

Amin7



A Aeolian

Dmin7

D Dorian

T	5	(5)	(5)	5	7	5	6	5	5	5	5	5	5	5	5	5	5	5	5	5
A																				
B																				

Amin7

Dmin7



T	8	(8)	12	10	8	9	10	9	10	9	7	5	7	5	8	7	5	8	(8)	5
A																				
B																				

CMaj7#5



C Lydian Augmented

T	4	5	7	4	6	5	4	7	4	5	4	7	5	5	7	5	5	4	5	6	7
A	6	7			6		7														
B																					

E7#9



F Melodic Minor

T	8	7	5	4	7	5	7	5	4	7	4	6	7	6	7	6	7	3	(3)	5	6	5	5	6	8	5
A																										
B																										

Musical score for guitar showing a melodic line and its tablature. The score consists of two staves. The top staff is a standard musical notation staff with a treble clef, showing a melodic line with eighth and sixteenth note patterns. The bottom staff is a tablature staff with six horizontal lines representing the guitar strings. The tablature shows fingerings (T, A, B) and string numbers (7, 8, 5, 5, 8, 5, 8, 10, 8, 6, 8, 7, 8, 5, 6, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3) corresponding to the notes in the melody.

Musical score for guitar, featuring a melodic line above a TAB staff. The score includes two chords: Amin7 and D min7. The TAB staff shows fingerings and string numbers.

Amin7

D min7

TAB notation:

3 5 3	5 6 5 6 5 6 8	5 5 5 7 5	8 7 5 8 5	6 (6) 5 6 5
T	A	B		

C Maj7^{#5}

T 6 8 5 10 | 9 7 9 7 | 9 5 4 | 5 4 6 6 7 4 5 | 4 6 6 4 6

E7[#]9

T
A
B 7 5 7 5 3 5 7 5 6 4 7 6 3 5 6 5 3 3 6 5

SOLOS

The image shows a musical score for guitar. At the top, there is a wavy black line. Below it, the first measure is labeled "Fmin7" and features a melodic line on a staff with a treble clef. The second measure is labeled "B♭ 9♯11" and the third is labeled "E♭ Maj9". Below these measures is a tablature for a six-string guitar, showing the fingerings for each note. The tablature is organized into four measures, with the first measure spanning from the start to the end of the first measure in the staff above, and so on.

F min7 B^b 9#11 E^b Maj9

SOLOS

DORIAN / IONIAN MIXOLYDIAN 6

Pop Ballad

Amin7

D9+

G6

A Dorian

D Mixolydian ↗ 6

D min7

G7+

C6

D Dorjan

GMixolydian ↗ 6

Clonian

Fretboard diagram for the first measure of the C major scale. The diagram shows a six-string guitar neck with the following fingerings: T (Thick) at the 3rd fret, A (Thin) at the 2nd fret, and B (Thin) at the 4th fret. The 5th fret is open. The 7th fret is also open. The 8th fret is marked with a bold 8. The 6th string has a 6, the 5th string has an 8, the 4th string has an 8, the 3rd string has a 5, the 2nd string has a 7, and the 1st string has a 9.

三

5

G Dorian

CMixolydian 6

Florian

Fretboard diagram showing a blues scale pattern across six strings. The notes are marked with numbers: 8, 7, 5, 7, 8, 7, 8, 6, 8, 6, 6, 8, 9, 6, 5, 7, 5, 6, 5, 5, 7, 5, 5, 8, 7, 8, 5, 7, 5. The diagram includes a neck, a headstock with tuning pegs, and a nut.

Gmin7

E7±

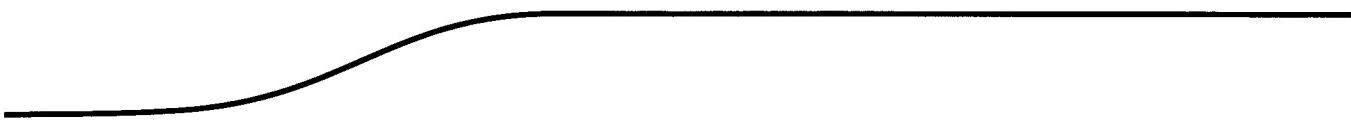
B^b 6

C Dorian

FMixolydian ↗ 6

B^b Ionian

Fretboard diagram for the first measure of the A section. The diagram shows a six-string guitar neck with the following fingerings: T (8), A (5), B (8), 8, 8, 6, 8, 10. The 10th fret is marked with a vertical bar.



F min7

B♭ 9+

E♭ 6

F Dorian

B♭ Mixolydian ♭ 6

E♭ Ionian

T	9	8	6	5	6	8	5	6	5	7	5	7	8	5	7	5	8	6	8	5	7	8	8
A																							
B																							

B♭ min7

E♭ 7+

A♭ 6

B♭ Dorian

E♭ Mixolydian ♭ 6

A♭ Ionian

T	6	9	8	9	11	7	9	6	8	9	8	5	8	5	6	8	9	6	8	6	5	8
A	6	8	6	6	9	8	9	8	9	8	9	5	8	5	6	8	9	6	8	6	5	8
B																						

E♭ min7

A♭ 9+

D♭ 6

E♭ Dorian

A♭ Mixolydian ♭ 6

D♭ Ionian

T	6	8	6	7	6	8	8	5	7	5	6	6	6	8	6	6	8	6	8	6	4	6	8
A																							
B																							

A♭ min7

D♭ 7+

G♭ 6

A♭ Dorian

D♭ Mixolydian ♭ 6

G♭ Ionian

T	4	4	7	6	5	4	2	5	2	1	3	4	1	4	3	1	4	1				
A	6	4	4	7	6	5	4	2	5	2	1	3	4	1	4	3	1	4	1			
B																						



Fmin^{b5}

B^b7^{#5#9}

F Locrian #2

B Melodic Minor

T
A 8 9 8 6 8 9 | 6 9 8 6 5 8 | 9 5 7 10 6 8 | 9 8 9 6 7 9
B

E^b min7

E^b Aeolian

T 6 7 6 6 8 6 | 9 7 6 8 6 7 | 6 7 8 9 6 6 7 8 7 | 8
A
B

Cmin^{b5}

F7^{#5#9}

T 7 9 6 9 7 | 7 6 8 5 7 8 | 6 6 7 8 7 8 | 6 8 8 6 8
A
B

B^b min7

T 6 8 8 6 6 8 | 6 8 8 6 6 8 | 6 6 6 9 8 6 | 6
A
B

DORIAN / LYDIAN SUPER LOCRIAN

Light Rock

Gmin7



G Dorian

C7#9



C Super Locrian

T	8	5	7	8	5	6	5	7	5	7	5	
A												8
B												5

FMaj9

F Lydian

T	5	6	8	5	6	7	5	5	7	5	6	9	5	8	10	7	9	10	7	8	9	10
A																						
B																						

Gmin7

C7b5

T	6	5	8	5	8	6	7	5	6	5	8	8	9	11	8	11	11	9	11	9	8	6	8	8	6	8	8
A																											
B																											

FMaj9

T	8	10	7	8	5	8	5	7	5	7	5	9	5	9	5	7	5	9	5	9	5	7	5	9	5	7
A	7	5	7	5	5	7																				
B																										



Gmin7 C7[#]5 CSuper Locrian

The musical score shows a treble clef staff with a key signature of one flat. The first measure is labeled "Gmin7" and consists of a eighth-note G, a sixteenth-note A, a sixteenth-note B, a sixteenth-note C, and a sixteenth-note D. The second measure is labeled "C7#5" and consists of a eighth-note C, a sixteenth-note D, a sixteenth-note E, a sixteenth-note F, a sixteenth-note G, a sixteenth-note A, and a sixteenth-note B. The third measure is labeled "CSuper Locrian" and consists of a eighth-note C, a sixteenth-note D, a sixteenth-note E, a sixteenth-note F, a sixteenth-note G, a sixteenth-note A, and a sixteenth-note B. The fourth measure is labeled "Gmin7" and consists of a eighth-note G, a sixteenth-note A, a sixteenth-note B, a sixteenth-note C, and a sixteenth-note D. The fifth measure is labeled "C7#5" and consists of a eighth-note C, a sixteenth-note D, a sixteenth-note E, a sixteenth-note F, a sixteenth-note G, a sixteenth-note A, and a sixteenth-note B. The sixth measure is labeled "CSuper Locrian" and consists of a eighth-note C, a sixteenth-note D, a sixteenth-note E, a sixteenth-note F, a sixteenth-note G, a sixteenth-note A, and a sixteenth-note B. The seventh measure is labeled "Gmin7" and consists of a eighth-note G, a sixteenth-note A, a sixteenth-note B, a sixteenth-note C, and a sixteenth-note D. The eighth measure is labeled "C7#5" and consists of a eighth-note C, a sixteenth-note D, a sixteenth-note E, a sixteenth-note F, a sixteenth-note G, a sixteenth-note A, and a sixteenth-note B. The ninth measure is labeled "CSuper Locrian" and consists of a eighth-note C, a sixteenth-note D, a sixteenth-note E, a sixteenth-note F, a sixteenth-note G, a sixteenth-note A, and a sixteenth-note B. The tenth measure is labeled "Gmin7" and consists of a eighth-note G, a sixteenth-note A, a sixteenth-note B, a sixteenth-note C, and a sixteenth-note D. The eleventh measure is labeled "C7#5" and consists of a eighth-note C, a sixteenth-note D, a sixteenth-note E, a sixteenth-note F, a sixteenth-note G, a sixteenth-note A, and a sixteenth-note B. The twelfth measure is labeled "CSuper Locrian" and consists of a eighth-note C, a sixteenth-note D, a sixteenth-note E, a sixteenth-note F, a sixteenth-note G, a sixteenth-note A, and a sixteenth-note B.

T A B

8 8 7 5 5	5 5 8 6	5 6 8 6 7 6 7 9	9 8 9 11 9
-----------	---------	-----------------	------------

F Maj9

T 10 9 10 7 9 9 10 7 | 9 10 7 9 10 7 9 10 | 10 9 8 7 10 10 7 9 | 7 8 8 10 8

**2ND MODE HM / AEOLIAN
SUPER LOCRIAN**

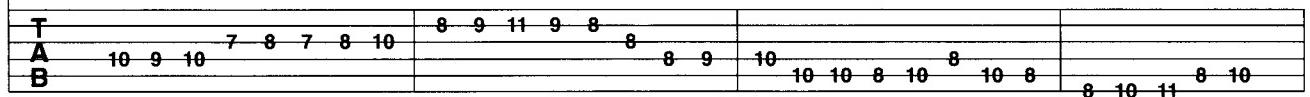
Medium Rock

Dmin7^{b5}

D2nd Mode HM

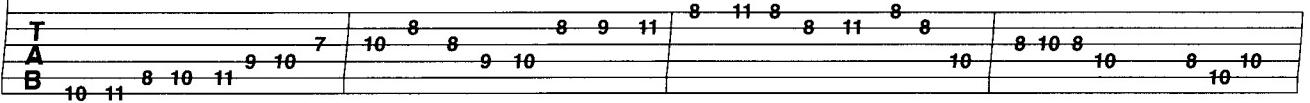
G Super Locrian

Cmin7

Dmin7^{b5}

G7#9

Cmin7

Gmin7^{b5}

C7#9

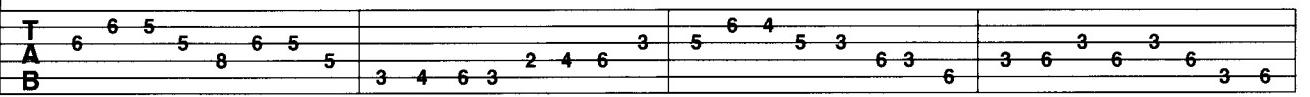
Fmin7



G2nd Mode HM

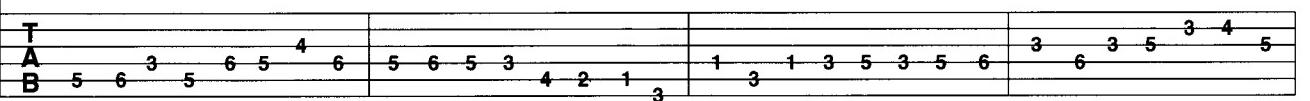
CSuper Locrian

FAeolian

Dmin7^{b5}

G7#9

Cmin7



Dmin7^{b5}G7^{#9}

Cmin7

Musical staff showing a melodic line for Dmin7^{b5}, G7^{#9}, and Cmin7 chords.

T	7 7 7 7 7 8 7 7 7 7 7 9	8 9 9 9 9 10 8 8 8 8 9 0	8 10 8 10 8 10	8 10 8 8 10 8 11 8
A				
B				

Dmin7^{b5}G7^{#9}

Cmin7

Musical staff showing a melodic line for Dmin7^{b5}, G7^{#9}, and Cmin7 chords.

T	7 8 10 9	8 8 11 9 8 10	8 8 10 8 10	8
A	10 11 8 10	8 9	10	
B				

Gmin7^{b5}C7^{#9}

Fmin7

Musical staff showing a melodic line for Gmin7^{b5}, C7^{#9}, and Fmin7 chords.

T	11 10 8 11 10 11 8 10	8 10 8 8 10 8 10 8 9	8 6 5 8 8 9 6 8	8 8 5 8 5 8 6
A				
B				

Dmin7^{b5}G7^{#9}

Cmin7

Musical staff showing a melodic line for Dmin7^{b5}, G7^{#9}, and Cmin7 chords.

T	6 8 7 5 4 5 7 8	8 6 8 9 8 6 5 8	5 8 5 8 6 8 6 10 8
A			
B			

DORIAN / AEOLIAN 3RD MODE HM

Medium Rock

Dmin7



D Aeolian

T	6	7	6	6	7	6	7	6	6	7	6	6	7	6	7	5	6	7	5	7	6	5	7
A																							
B																							

G min7

D min7



G Dorian

T	8	8	5	8	6	7	6	8	8	5	6	7	5	7	5	7	6	8	7	5	8	5	8
A																							
B																							

E^b Maj7#5

Dmin7

E^b 3rd Mode HM

T	5	9	5	6	5	8	7	8	5	6	5	6	9	6	5	8	5	5	8	7	7	8	5
A	6																						
B																							

D min7



T	6	8	5	9	5	6	7	5	6	8	6	5	5	7	5	6	5	5	6	5	8	5	7
A	7																						
B																							

Figure 1. A schematic diagram of the model system. The horizontal axis represents the spatial coordinate x , and the vertical axis represents the concentration of the reactant A . The initial state is a uniform concentration A_0 (solid line). The reaction starts at $x = 0$ (arrow), leading to a local increase in the concentration of A (dashed line). This triggers a wave of reaction that propagates along the system, eventually reaching a steady-state profile (dotted line).

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with a key signature of one flat (B-flat). It contains two measures: the first measure is labeled 'Gmin7' and the second is labeled 'Dmin7'. The bottom staff is a six-string guitar neck diagram. The first measure has fingerings: T6, A8, B6, E8, D5, G6. The second measure has fingerings: T6, A7, B8, E5, D7, G6. The third measure has fingerings: T7, A6, B8, E6, D5, G10. The fourth measure has fingerings: T6, A5, B6, E6, D5, G6. The fifth measure has fingerings: T7, A7, B5, E8, D5, G7. The sixth measure has fingerings: T7, A5, B5, E8, D8, G5.

E♭ Maj7#5

T 8 6 8 9 6 8 6 8 | 7 5 7 8 6 8 7 8 | 7 (7)

A

B

E♭ Maj7#5 Dmin7

T 9 6 5
A 8 6 5
B 6 8

5 6 9 5 9 8 6 8 7 7 5 7

**IONIAN / 4TH MODE HM
SUPER LOCRIAN**
Pop

Cmin7

B^b Maj7

C4th Mode HM

B^b Ionian

T	A	B	3 5 6 3 5 6 4 5	2 3 2	5 6 5 4 6	5 3 3 5 3 5	3 2 5 3 5
---	---	---	-----------------	-------	-----------	-------------	-----------

Cmin7

B^b Maj7

T	A	B	6 5 6 5 4 5 3 2	5 3 2	1 4 1 5 3	1 1 3 5	5 5 3 5 2 3 3
---	---	---	-----------------	-------	-----------	---------	---------------

Fmin7

E^b Maj7

F4th Mode HM

E^b Ionian

T	A	B	5 8 6 8 7 9 5 7	8 5	6 5 9 5 7	7 (7) 5 7 8	8 (8) 6 8 7
---	---	---	-----------------	-----	-----------	-------------	-------------

Fmin7

E^b Maj7

G7+



G Super Locrian

T	A	B	6 (6) 4 3 5	7 8 7	9 5 6 6 8	5	5 6 8 5 6 8 5 6
---	---	---	-------------	-------	-----------	---	-----------------

Figure 1. A schematic diagram of the model system. The horizontal axis represents the spatial coordinate x , and the vertical axis represents the concentration of the reactant A . The initial state is a uniform distribution of A at a low concentration. The reaction starts at $x = 0$ and propagates to the right, creating a front that moves with a constant velocity v . The front eventually reaches a steady-state profile, which is a bell-shaped curve centered at $x = 0$.

The image shows a musical score for a six-string guitar. At the top left, it says "Cmin7". At the top right, it says "B♭ Maj7". The music is in common time (indicated by a "C"). The first measure shows a C minor 7 chord (C, E, G, B♭, D, F) with a bass note C. The second measure shows a B flat major 7 chord (B flat, D, F, A, C, E) with a bass note B flat. Below the staff is a tablature for the guitar strings, labeled T, A, and B from left to right. The tablature shows the fingerings for each chord: Cmin7 has fingers 8, 8, 6, 5, 7, 8; B♭ Maj7 has fingers 8, 8, 6, 5, 8, 7.

Musical score and fretboard diagram for a guitar solo. The score shows a treble clef staff with notes and rests, and a bass clef staff with notes. Chords labeled are Fmin7, E♭ Maj7, and G7+. The fretboard diagram shows the strings T (Top), A, and B, with fingerings 8, 5, 6, 9; 5, 7, 8; 6; 8, 9, 7; 8, 9, 6, 8; 8; 7, 8, 7, 5, 8; and 8, 7, 9, 8, 11, 12.

Cmin7

B♭ Maj7

TAB

10 (10) 11 10 11	8 11 10 8 7 8 10 11	10 10 8 8 10 11 12
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**DORIAN / IONIAN
5TH MODE HM
SUPER LOCRIAN**

Funk

Dmin7 G7^{b9} CMaj9

DDorian

G5th Mode HM

Clonian

D min7

G7^{b9}

CMaj9

Gmin7

C7^{b9}

FMaj7

A7#5#9

GDorian

C5th Mode HM

Fionian

ASuper Locrian

Dmin7

G7^{b9}

CMaj9

A7#5#9



Dmin7 G7^{b9} CMaj9

T 8 8 5 7 10 8 | 8 6 8 8 7 7 8 | 5 9 5 9 5 7 9 | 5 8 8 5 5 5 5

The image shows a musical score for a blues guitar solo. The top staff is a treble clef staff with black dots representing notes. The bottom staff is a standard six-string guitar neck diagram. The score is divided into four measures by vertical bar lines. The first measure is labeled 'Gmin7' above the staff. The second measure is labeled 'C7 b9'. The third measure is labeled 'FMaj7'. The fourth measure is labeled 'A7 #5 #9'. The guitar neck diagram below the staff shows fingerings: T 11, A 12, B 11, 13, 10, 13, 11, 10; (12) 13, 12, 9; 8, 10, 8, 10, 12; 5, 8, 6, 5; 6, 6, 5.

Dmin7 G7^{b9} CMaj7

Clonian

6TH MODE HM AEOLIAN

Straight Eighths

C Maj7#11

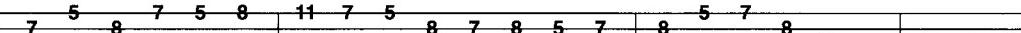
Emin7

C6th Mode HM

E Aeolian

C Maj7#11

Emin7


 A musical score for guitar featuring a treble clef staff with sixteenth-note patterns and a tablature staff below it. The tablature shows the string and fret for each note, corresponding to the music above. The score consists of four measures, separated by vertical bar lines. The first measure starts with an open string (T), followed by a sequence of notes at frets 5, 8, 7, 5, 8. The second measure begins with a sharp sign (A) over the first note, followed by notes at frets 11, 7, 5, 8, 7, 8. The third measure begins with a sharp sign (B) over the first note, followed by notes at frets 5, 7, 8, 7. The fourth measure ends with a sharp sign (7) over the last note, followed by notes at frets 4, 5, 7, 4.

F Maj 7#11

F6th Mode HM

Amin7

A Aeolian

T	5 5 5 6 5 7	5 7 5 7 5 9		5 4 7 5 7
A	7 7	7	5	
B			7 5 8 5 7	



The image shows a musical score for guitar. The top half features a staff with a treble clef, a key signature of one sharp (F#), and a time signature of common time (indicated by a 'C'). The melody begins with a series of eighth-note chords: C Maj7#11 (C, E, G, B, D#), followed by E min7 (E, G, B, D). The bottom half provides a tablature for the guitar's six strings. The first measure corresponds to the C Maj7#11 chord, with the tab showing: T 0 5 7 8 | 7 5 7 8. The second measure corresponds to the E min7 chord, with the tab showing: 7 8 11 | 7 8 5 7. The third measure continues the melody, with the tab showing: 8 5 8 5 | 7 5 4.

C Maj7#11

T 5 5 7 8 7 8 7 8 | 5 8 5 4 5 4 5 7 | 7 5 7 8 5 7 8 5 5

A 5 8 5 4 5 4 5 7 | 7 5 7 8 5 7 8 5 5

B 5 7 8 5 5 5 5 5 | 5 7 8 5 7 8 5 5

SOLOS



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